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SCANDINAVIAN STUDY IN AMERICA.

Of the multiplication of societies, as of books, there is no end. In these days of specialized scholarship, the subject unit upon which organization is based tends to become smaller and smaller, while the method of study grows correspondingly more intensive. It is not surprising, then, that we should at last have a Society for the Advancement of Scandinavian Study to add to the existing number of scholarly organizations devoted to cultural interests. It is even surprising that we should not have had such an organization long before, since Scandinavian study affords a comparatively wide field for investigation, and the degree of its interest—historical, archæological, philological, and literary—offers unexpectedly broad vistas to those who give it their serious attention. It is a relatively untapped source of many-sided intellectual satisfaction, and we venture to say that no one who has found his way to it has had cause to regret the adventure.

The army of tourists who every summer invade the Scandinavian countries come back fairly entranced with their experiences. They discover a region endowed with the elements of scenic picturesqueness in infinite variety, and make the acquaintance of a sturdy and self-respecting people who welcome the traveller and do not prey upon him. They discover a second "playground of Europe" which vies in attractiveness with the Alpine country which has hitherto laid exclusive claim to that title. And if to the surface observation of the tourist they add something of the temper of the student, supplementing their visual impressions with the impressions to be gained from books, they find themselves inhabitants of a new world of interest. The elements of that interest include a rich treasure of mythology and legendary lore, a history that reveals the old Norseman in the most dramatic enterprises and contacts—in the British Isles and Russia, in Viking raids on the coast of southern Europe, in Norman and Sicilian settlements, in expeditions to Athens, Micklegarth, and the Holy Land, in the successive discoveries of Iceland, Greenland, and Vinland, an archæology of which only those who have visited the great museums at Stockholm and Copenhagen can have any adequate

idea, a language simple, strong, and illuminative of its allied tongues, and, last but not least, a literature that, in its range from the eddas and sagas to the works of Björnson and Ibsen, exhibits almost every variety of material and of charm.

Most cultivated people have a fragmentary knowledge of these things, but few have brought them into any satisfactory system of relations. Such an arrangement and synthesis as might be worked out upon the basis of the above suggestions, if presented in suitably artistic form, would open very wide many American eyes that have hitherto caught only occasional glimpses of the Scandinavian world of legend, history, and culture. It is because the new society of which we are now writing may be counted upon to do much toward the accomplishment of this desirable revelation that we welcome its advent into the field of scholarship. Its organization was effected during a two days' session held in Chicago a little more than a month ago. About forty persons were actually present, and the names of nearly twice that number are already on the roll of membership. A constitution was adopted, officers and committees were elected, many interesting papers were read, and arrangements were made for such publications as the means of the organization may make possible. We are particularly glad that the name first suggested — "The Scandinavian Philological Society of America" —was not fastened upon the organization. The word "philological" would have been unfortunate, not because it is inherently inapplicable to a society of the widest scope, but because its popular associations are such as to repel rather than to attract many persons whose support it is desirable to enlist. While linguistic and historical studies of a minutely technical character form a legitimate part of the work to be done, we trust that they will never be permitted to obscure its far more important cultural or humanistic aspects. To tag the society as "philological" would be to create a prejudice against it from the start. Concerning the alternative name suggested, it seems to us too long, and the word "advancement" might well be left to be understood. Such a name as The Society for Scandinavian Studies would give offense to none, and would meet all the needs of the case.

The slender pamphlet which reports the proceedings of the May session has for its special feature a sketch of the history of Scandinavian study in American universities, by Professor George T. Flom. We cite a few interesting facts from this paper. The first Scandinavian professorship in America was established in 1858, in New York University, with Paul Sinding as its incumbent, and it lasted for three years. The next date of importance is 1869, when chairs were established in Wisconsin and Cornell. In 1880, Columbia was added to the list, and eight more institutions during the following decade. The decade 1891–1900 made the total number twenty-one, and the twentieth century has increased that number to thirty-seven. Of this present number, ten are in the East, six in the far West, and the remaining twenty-one in the Central States. Something like one hundred and twenty courses are now offered in all. The philological courses still preponderate, but the modern courses are steadily gaining. The contrast between East and West is instructively illustrated by the following paragraph.

"In the East the work was fostered by men who were inspired by love of the literature and the learning of Old Iceland, and this emphasis upon the older literature has prevailed in the Scandinavian instruction of the Eastern universities down to the present time. As a result of this, Old Norse language and literature has won for itself something like a tradition among Germanic scholars there; its place is as secure as that of Gothic and Old High German in the requirements for a higher degree in Germanics. In the West the point of departure was the modern period, a modern language, and the instructors in charge have in nearly all cases been of Scandinavian nationality. The older period, however, gradually came to receive a larger share of attention in the West, until now nearly all the institutions also offer Old Norse, and some of them actually give more instruction in the older periods than is given in any of the Eastern schools. And in the Eastern group there has been offered an increasing number of courses upon the modern languages and literatures of the Scandinavian North."

Those whose interests in this field are primarily concerned with the literature of the Scandinavian countries will welcome the appointment of a Committee on Translations, whose function it is to encourage in every way possible the reproduction in English of Scandinavian works. We say "literature" rather than "literatures" advisedly, because to the outsider the literatures are practically one, and their differences of language seem little more significant than the differences between High and Low German, or between Spanish and Catalonian, or between Italian and Sicilian. There is, moreover, a stategic point to be gained by urging this view, because Scandinavian literature, if considered as a unit, may fairly be held the equal in importance of any other

modern literature, always excepting the three which clearly outrank the rest. That is, Scandinavian literature may fairly be weighed in the balance with Italian, or Spanish, or Russian, with some doubt as to which scale will fall; whereas Danish, or Swedish, or Norwegian literature, considered by itself, can lay claim to a place in the third rank only, along with Dutch and Polish and Hungarian. Once get the public to realize that it is culturally as desirable (or would be were it not for Dante and Cervantes) to know Scandinavian literature as it is to know Italian or Spanish, and the battle is more than half won. And to bring about this realization nothing is more important than that we should have access to good translations of a great many more masterpieces than are at present available in the English language.

CASUAL COMMENT.

A National Library for the Blind, where the best current literature can be had, is likely to become an actuality at Washington. There was organized in that city a few days ago an association of philanthropists to be known as the Society of the National Library for the Blind, which proposes to erect a large building in Washington for the use of blind readers, for the preparation and preservation of texts in raised type, and for the widest possible circulation of these books among those needing them. Mr. Thomas Nelson Page is the president of the society and will write the first book to be printed by it for sightless readers. Miss Etta Joselyn Giffin, for many years head of the "blind" department of the Congressional Library, was chosen director; and Rev. Dr. Henry Noble Couden, the blind chaplain of the House of Representatives, will serve the Society in the same ministerial capacity. This new association is just now especially needed because of the recent cessation of the Congressional Library's activities for the blind, Mr. Putnam having decided last October that such work did not properly belong to the Library, whereupon its books, sheet music, etc., for the blind were transferred to the District of Columbia Library, which could only give its basement to their reception. Accordingly a special building, partly self-supporting by means of a large auditorium that it will contain and will rent for lectures and other entertainments, is what the new society most needs and hopes soon to have. And then, let us hope, it may be possible to respond satisfactorily to the pathetic appeal of a Boston blind man who recently asked: "Why cannot we have a few of the healthy wide-awake novels of the present day, such as our brothers are reading, and everybody is talking about?" Eighty thousand blind persons in the United States feel, or ought to feel, this want; and the mail service will bring the desired books to their doors without charge, as soon as the books themselves are to be had from any library for the blind. But popular support, and government support, will be necessary in generous measure before the large possibilities of the new undertaking can be realized.

* * *

A wail from the Sorbonne has been uttered by two students writing over the signature "Agathon," in loud complaint of the recent decline in classical culture at that famous seat of learning. As a Paris correspondent of the New York "Evening Post" puts it, "Agathon finds in the 'Palace' of the New Sorbonne no stronghold of traditional French culture, no intelligent interpretation of the seventeenth-century classics, no leaven of Greek and Roman thought for the modern world. On the contrary, he meets in every corridor a horde of Germanic, socialistic, pseudo-scientific influences, transforming the institution into an arid desert where nothing flourishes but the cactus of bibliography and the aloe of card-indexes. The subjects of study are split into an infinity of specialized chapters, so small and so narrow as to have no real educational value. It is merely 'the dust of education.'" Not the Sorbonne, however, nor any one educational institution, should be severely blamed for the recent decline from former high standards of culture in France. There have been lamentations heard from other quarters, as already noted by us, and they all owe their origin to the so-called reforms of ten years ago in the department of education — reforms that indicate the shifting of power in the French Chamber of Deputies toward the extreme Left. Ultra-democracy is in the saddle, and the steed is headed toward the practical, the tangible, and the utilitarian. What is most urgently demanded at present, as a writer in the "Temps" has expressed it, is "less of the utilitarian fever and more of the human ideal."

* * *

The Sir Boyle Roche of to-day is as rich in laughter-provoking absurdities of political oratory as was he of the eighteenth century. It was not very many years ago that an Assemblyman at Albany rose to address the house with the assertion that the previous speaker had used "the word 'parsimony' as a shibboleth with which to beat the laboring man." Of course 'shillalah' was what the speaker had in his mind's eye; but 'shibboleth' had an air of greater erudition and elegance. A certain Irish Unionist recently characterized a concession to the Nationalists as "the first stitch in the dismemberment of the Empire." Sir W. Hart Dyke is said to have complimented Mr. Lowther by saying that the latter "had caught a big fish in his net—and he went to the top of the tree for it." Even so skilful a speaker as Mr. Gladstone is reported to have said, in replying to an opponent who had shaken his head in denial of some statement attributed to him: "No, no; it will not do for the honorable member to shake his head in the

teeth of his own words." And the present Prime Minister of England has to his credit the remark that "retribution is a thorny subject which requires delicate handling, or it will tread on somebody's toes." Still another, from the Manchester "Guardian," to which we are already indebted: "An empty theatre of unsympathetic auditors" was a Unionist member's emphatic characterization of a small and unapplausive audience. It is a question for the psychologist to puzzle over, whether the perpetrator of bulls — quick-witted Irishman as he so often is — really blunders with his metaphors and is unconscious of his verbal absurdities, or whether it is not rather his embarrassment of rhetorical riches and his impatience of the time and care needed to display them to the best advantage that are the cause of his occasional commission of what the rhetoricians would call apophasis or paraleipsis, or, in some instances, oxymoron. Perhaps it is the laughers themselves who are sometimes dull. Surely, if the greatest of Roman orators could allow himself to say, as he did in his second oration against Catiline, "Quæ tecum . . . tacita loquitur," a public speaker of to-day ought to be allowed some latitude in the use of phrases that are now and then all the more telling because of their seeming self-contradiction or their depiction of the manifestly impossible.

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A CONSOLATION FOR ARTISTIC SHORTCOMINGS in this land of the strenuous life is cheerfully pointed out by Mrs. Kate Douglas Wiggin in her recent address at the Women Writers' Coronation Dinner in London. "I insist," she says, "upon finding inspiration for one thing in England, for another in France, for another in my own native air. The attitude of mind I have always believed in, is to answer, when anybody says how ugly Mrs. Blank's nose is, 'yes, but hasn't she a lovely complexion!' Must I hang my head because we are not producing great poets in America? I won't deny that I should like a great poet in the family better than anything in the world; but I refuse to be discouraged about the situation, knowing that the national imagination is spending itself in this half-century in invention, in research, in momentous enterprises. We do not rebuke the Elizabethan age for not having busied itself with telephones and wireless telegraphs, phonographs, turbine steamers, cancer hospitals, and open plumbing, but gratefully accept the rich heritage we did receive at its hands." Nevertheless anyone would feel prouder to have produced a Ninth Symphony than the gramophone on which it is mechanically reproduced, and to have written a "Tintern Abbey" than to have built the highest skyscraper in the world. Mrs. Wiggin's consolatory words remind us — though the story is not quite apropos, and the illustration is not exactly just — of a certain small boy, the least gifted of three children, who, when the others were exhibiting their vocal and instrumental accomplishments for the entertainment of guests, made exultant answer to an inquiry as to what he could do: "I can squeak my shoe!" Our achievements in science and industry, considerable though they are, are not precisely what we should point to in any international comparison of literary or artistic genius; young though we are, we have other and less material products to be proud of.

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AN ONSLAUGHT ON THE PHILISTINES has been made by that distinguished psychologist and father of an infant prodigy, Dr. Boris Sidis. His little book, "Philistine and Genius," will serve as a sort of counterblast against the recent much larger book of the Chicago manufacturer, Mr. Crane, who apparently has as little use for polite culture as Dr. Sidis has for the bread-and-butter or vocational courses now in the ascendant. The one would have our educational system still further commercialized; the other deplores its already too pronounced utilitarian tendency. "It is certainly unfortunate," says Dr. Sidis, "that the favored type of superintendent of our public education should be such a hopeless philistine, possessed of all the conceit of the mediocre business man. Routine is his ideal. Originality is spurned and suppressed." And further, hitting at educators somewhat higher up than public school superintendents, he declares that "business men are no more competent to run schools and colleges than astronomers are fit to run hotels and theatres." If it be indeed true that we are rapidly becoming "a crowd of well-drilled, well-disciplined, commonplace individuals, with strong philistine habits and notions of hopeless mediocrity," then there is cause for alarm, and crying need of such awakening calls to higher things as is sounded in trumpet tones by Dr. Sidis's book. The danger of routine, of institutionalism, of subservience to convention, and of all like forms of torpidity and living death, is an ever-present one; and even if not quite so imminent and alarming just now as the eloquent author believes, yet such utterances as his are seldom untimely.

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TAKING ONE'S FICTION SERIOUSLY — that is, with something of the earnestness and eagerness of a child listening to a fairy tale — is indispensable to the hearty enjoyment of a novel and to entire absorption in its pages. Commenting on the recent establishment of a professorship of fiction by the Royal Society of Literature, and on the appointment of Mr. Arthur Christopher Benson to be its first incumbent, the London "Times" cordially approves of the move, which it hopes will tend to make the English cherish greater respect for the novelist's art and to regard it with somewhat of the seriousness accorded to it in France. That a professorship of fiction can produce fiction-writers of genius, is not hoped for; but that it can make fiction-readers of discrimination and of more exalted ideals than those at present held by the mass of English devotees to the novel and the short-story, is expected with some

confidence. And yet if it is true that the English already are too much inclined to take their pleasure sadly, and if it is also true, as the "Times" admits, that they do not feel the Frenchman's keen delight in a novel for the simple sake of the story and the charm of its telling, but are even yet too fond of the moralizing or the didactic or the otherwise purpose-concealing novel of the Kingsley or Reade type, how can they, by any amount of taking-thought under the tuition of a professor of fiction, add the smallest fraction of a cubit unto their stature as lovers of pure romance? Not tuition, but intuition, would seem to be lacking. Nevertheless, to a man of genius, even though tied to a professor's chair, all things are possible; and it is with interest and with hopes for good results that we shall watch the course pursued by Professor Benson.

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A PROMISING FIELD FOR THE BOOK-WAGON lies open, and as yet, so far as we know, uninvaded, in Vermont. In the few regions in which it has been tried elsewhere — and conspicuously in Washington County, Maryland — the library on wheels has proved a success. Agricultural and intellectual Vermont, with its toiling population, little more than that of the single city of Cincinnati, scattered over nine thousand square miles of mountain and valley, could make good use of at least fourteen well-stocked book-wagons — one for each county. It is true that of the State's two hundred and forty-six cities and townships, one hundred and seventy-nine (or possibly a few more now) have public libraries, while seventeen of the less fortunate minority have travelling-library stations; but there must still be thousands of families too far distant from book collections of any sort to be able to get sight of an attractive work of literature from year's end to year's end. To such, the book-wagon — or why might it not now be the speedier book-automobile? — would be a heaven-sent blessing, a glad distraction in the soul-deadening monotony of New England farm life, and the spiritual salvation of many. At a recent conference of Vermont librarians at Northfield, one of the speakers pointed out the need of the book-wagon in the Green Mountain State, as one of the most efficient methods of counteracting the stagnation or retrogression which loyal sons of Vermont have lately been lamenting.

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ANOTHER FOREIGN TRIBUTE TO WILLIAM JAMES takes the form of a book on his personality and his service to science, from the pen of M. Emile Boutroux, psychologist of note and member of the French Institute. Highly as Professor James was rated by many of his fellow-countrymen, he was held in still higher esteem abroad. Professor Royce has told of the eagerness with which the members of European and international conventions of philosophers demanded to see and hear "Veelliam Shames"; and his death was followed by notable appreciative and laudatory reviews of his life-work in foreign scientific journals. As M. Boutroux's little book is written by one who knew and loved William James in his lifetime, and was well able to understand the significance of his friend's services to humanity, it should find many readers in this country, and indeed deserves to be translated and republished here — a congenial task for some one of the master's many disciples. His French admirer dwells especially on the harmony between James the savant and author, and James the man. "As he talked, so he wrote," and to him, if to anyone, could be applied the words of Pascal: "It is delightful, when one expects to see an author, to find a man."

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A SIGN OF THE TIMES AT YALE — the college founded two hundred and ten years ago by ten Connecticut parsons for the education in godly learning of worthy young men, many of whom as almost a matter of course turned their academic training to the service of religion, and a considerable number of whom made a name for themselves in some department of literature — is the now threatened preponderance of the scientific department, or Sheffield Scientific School, over the department of arts and letters. At the recent commencement, the latter did indeed graduate a few more students than the former; but next year the tables will be turned, as the class of 1912 numbers at present but two hundred and seventy-six members in the academic or literary section, against three hundred and twenty-seven in the Sheffield School. So unmistakably has the complexion of the times changed since the Rev. Abraham Pierson of Killingworth, the first Rector of the "Collegiate School of Connecticut," received into his home a few youths of promise in the year 1701, fifteen years before the official seat of said school was changed from Saybrook to New Haven, and seventeen years before its name became the one now known around the world.

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DICKENS AS REMEMBERED BY HIS SON, Mr. Alfred Tennyson Dickens, is likely in the near future to be the subject of some interesting lectures in this country. The son, who has been living in Australia for forty years, contemplates visiting America; and if his visit and his public talks on his father should fall in the centennial year of the latter's birth, there would be a peculiar timeliness and probably an assured monetary success in the plan that might combine to render the younger Dickens's impressions of our country and its people somewhat more favorable than were the elder's. Among his auditors, too, there would perhaps be at least a sprinkling of those who had listened to his famous father in his American reading tour of forty-four years ago.

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A MIDSUMMER SYMPOSIUM OF LIBRARIANS from all parts of Wisconsin and the neighboring States has been planned for the two weeks from July 12 to July 26, under the direction of the Wisconsin Library Commission. The quarters of the Wisconsin Library School at Madison will be the scene of

this conference, to which all interested in its discussions are invited. A promising list of topics for lecture and debate has been prepared, and if this is not enough to whet the intellectual appetite there are other attractions in the programme of the University Summer Session at the same time and place. A leaflet giving details of subjects and speakers for the library conference has been printed, and this, with any further information desired, may be had by applying to Miss Mary E. Hazeltine, of the Wisconsin Library Commission, at Madison. The remoteness of Pasadena from the centre of American library activity made it impossible for some hitherto constant attendants at the A. L. A. conference to be present at this year's gathering, and it is hoped that this Madison convention will partly make good their loss, especially for librarians in the Middle West.

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A POET'S LOG CABIN has been one of the less conspicuous sights of Washington, D. C., ever since Joaquin Miller, now seventy years old and confined to a sick-bed in his California hillside home, built and occupied it almost forty years ago because he found himself uncomfortable in a house of the conventional pattern and with the conventional domestic equipment. On the high land near Sixteenth Street and Florida Avenue, on a piece of ground now owned by our ambassador to France, the songster of the Sierras found pure air and an unobstructed view in those early journalistic days of his exceedingly varied life, long before the wealth and fashion of the capital city had discovered, as it now has, that no finer sites than such a one as the eccentric writer had chosen could be desired for their suburban mansions. But this discovery of course means that the Joaquin Miller cabin must go; and accordingly the California State Society of the city of Washington has taken steps to remove the structure to Rock Creek Park, where it is hoped it will long be preserved as a characteristic memento of its one-time distinguished occupant.

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A TRIUMPH FOR SPELLING REFORM is announced by the "Simplified Spelling Bulletin" in the conversion of the "Ladies Home Journal" to the cause; and the "Bulletin" has "herd a rumor" of other cheering conquests. The prospects regarding "Milwaukee spelling" are reported as encouraging, and the cause is making headway in Canada among papers "hitherto hostil" to the idea. It appears that the established method of spelling makes English "a foren tung," and the only cure is to have "every word sounded as it is speld"—a reform which ought to be easy for a movement which has "all the sense and all the lerning" on its side. Among other entertaining matter in the "offishal organ" of the Simplified Spelling Board is an account of a dinner recently given in New York, at which "condenst items were red," and the "catalog of vittles" was "intersperst" with wise and witty remarks, notably those of "the lerned and versatil Tresurer," at which "abundant streams of wit and humor gusht forth." In the language of that pioneer of reformed spelling, Artemus Ward, "let her gush!"

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THE PAINSTAKING "LUCAS MALET" has won for herself, by giving so much time and care to her rarely-appearing novels, a position of some distinction in literature. That she is, in real life, Mrs. St. Leger Harrison and daughter of Charles Kingsley, is well-known; that she has for four years been engaged on a novel to be called "Adrian Savage," which her readers hope to see published in the Autumn, may not be so well known. It is described as a study of character rather than a narrative of events, and as treating certain recent developments in religious thought, in art, and in the position of women. The hero is a young Anglo-Frenchman of literary tastes and pursuits, and some will be glad to be told in advance that his fortunes have a happy rather than an unhappy issue. Mrs. Harrison not unnaturally expects this product of her four or more years of labor to be her masterpiece. That it will be a strong book, as coming from the pen that wrote "Sir Richard Calmady," is almost a foregone conclusion; but that it will not go to certain extremes (we will call them extremes of "realism") attained in that powerful story, is a hope entertained by some of us.

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THE PASSING OF A SCHOLAR AND TEACHER like Hiram Corson, professor emeritus of English literature at Cornell University, who died on the fifteenth of June, in his eighty-fourth year, is a loss that cannot easily be made good. It is forty-one years since Professor Corson was called to Ithaca as professor of rhetoric and oratory, and for thirty-three of those years he was in active service as teacher of various allied subjects in the English department of the university. That he was an inspiring instructor no one can doubt who came under his personal influence or who has read any of his various works in interpretation of the great poets. His "Primer of English Verse," published nearly twenty years ago, is widely known and valued, as are also his studies in Tennyson and Browning, which are said to have been commended by the poets themselves. He wrote much for the periodical press, and his contributions to THE DIAL were always welcome.

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DIAZ THE LIBRARIAN is far less known to the world than Diaz the soldier and the ruler of Mexico. Yet for a time, when he was pursuing his law studies at the Oaxaca Law Institute, he held the office of Librarian of the Institute, being appointed to it by the governor of the district at a critical moment in the young man's arduous course of self-training for higher destinies. Without this timely aid from Governor Juarez, Porfirio Diaz would have been sorely pressed to find the means to defray the expenses of his law course. It was the same friendly

intercession that secured for him some rudimentary instruction in the military school at Oaxaca. Librarianship as a stepping stone to the presidency of one's country is certainly out of the ordinary.

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IRVING'S "HEADLESS HORSEMAN'S BRIDGE" in the heart of Sleepy Hollow will soon be rebuilt as a memorial to the author who made it famous. Mr. William Rockefeller has offered to give ten thousand dollars toward the construction of a bridge of granite and steel to perpetuate the memory of Washington Irving, — or, rather, he has offered to defray the entire cost of such a memorial himself; but the people of Tarrytown apparently wish to have a hand in the meritorious undertaking, and a popular subscription has been started there. Thus is our broad land slowly but surely becoming dotted with memorials that shall erelong relieve the nakedness of its traditionless youth, even though for many years still we shall continue to cross the ocean for a sight of ancient and mediæval ruins.

COMMUNICATIONS.

WILLIAM DE MORGAN ON HIMSELF.

(To the Editor of THE DIAL.)

Some time since I prepared a paper on William De Morgan for our college faculty club, "The Wranglers." A few weeks ago a copy of this effusion was forwarded to Mr. De Morgan, and I have been made happy by the receipt of a letter which I append, as some parts of it will certainly interest all good and true De Morganites.

ASA DON DICKINSON.

State College of Washington, June 18, 1911.

127 Church St., Chelsea, S. W., June 1, 1911.

DEAR MR. DICKINSON: — Your valuable and valued notice of my performances had the narrowest escape of never being read by its subject! For it came to the above address during my winter absence in Italy, which has only just come to an end—it has included spring—and was shovelled by my caretaker here into a hideous mass of enclosures, chiefly advertisements, which are awaiting my examination — and I hope I may find something else only half as interesting as your paper!

You are quite right in accounting J. Vance my best work, and I am satisfied that it will remain so. The conditions under which it was written can never recur. I am encumbered now not only with my *rapports* with criticism, but — even more — by the constant question, "Have I or have I not written all this before?" My memory of what I *have* written is unsound, and it does not do for a writer to repeat himself.

There are one or two points resulting from newspaper enthusiasm for making statements that have crept into your text. I wish I had time to go through it with correction and send you the result. Just one or two things I will mention. My Frend grandfather certainly never endeavored to suppress the "rebellion" in the States. Catch him at it! He was an incarnate rebel himself. My father was not born on an island off Java, but at Madura, in the Madras Presidency. The story of Campbell De M. forgetting people's names is owing to confusing him with another relation, of whom I must have told the story. Sophia Elizabeth De M. was my mother; the fairy stories were by my sister Mary De M. I never spoke to Tennyson in my life — worse luck! And had only the privilege of mere acquaintance with Swinburne. Carlyle was a neighbor and I saw him fairly frequently.

I have in vain besought many interviewers to invent whatever they like about me, but not to bother me for data. What earthly use is a substratum of fact?

It is no use correcting the story that the MS. of J. V. was typed after a publisher had rejected it! I never trust a MS. out of hands till it exists in duplicate.

But I have no time to write at my full length. So must thank you again heartily for sending me your paper, and remain. Yours v'y gratefully,

WILLIAM DE MORGAN.

THE PURPOSE OF "WORLD LITERATURE."

(To the Editor of THE DIAL.)

May I point out an apparent misconception as to the purpose of my work on "World Literature" in the current issue of your journal? The writer (page 480) describes the work as too erudite "for the class of readers for whom the book is intended," and a few lines further on seems to imply that the class for whom it is intended is "Reading Clubs and Chautauquas." The argument of the Preface is that "such World Literature belongs to every stage of culture, from the most elementary to the most advanced"; and the section of the book on "The Place of World Literature in Education" is mainly occupied with its application to the curricula of universities. A misconception of the scope of the work emanating from so influential a source as THE DIAL might seriously limit the chances of the book's obtaining the attention of the classes for whom it is intended.

R. G. MOULTON.

University of Chicago, June 23, 1911.

MORE POETIC RESEMBLANCES.

(To the Editor of THE DIAL.)

The comparison of verses by W. G. Brown and Emily Dickinson, as printed in THE DIAL of May 16 and June 16, to which attention was called by a correspondent in the last issue, reminds me that I have a third counterpart to offer. It is a waif, and authorless, so far as I know. It was printed on a torn newspaper fragment I once picked up on revisiting an old camping spot in Wisconsin overlooking the Sugar River.

GRATITUDE.

If a pilgrim has been shadowed
  By a tree that I have nursed,
If a cup of clear cold water
  I have raised to lips athirst,
If I've planted one sweet flower
  By an else too barren way,
If I've whispered, in the midnight,
  One sweet word to tell of day,
If in one poor bleeding bosom
  I a woe-swept chord have stilled,
If one dark and restless spirit
  I with hope of heaven have filled,
If I've made, for life's hard battle,
  One faint heart grow brave and strong,
Then, my God, I thank Thee, bless Thee,
  For the precious gift of song.

Does anyone know the author of this piece?

McGregor, Iowa, June 20, 1911. S. V. KIDDER.

The New Books.

WAGNER'S AUTOBIOGRAPHY.*

To the voluminous bibliography of Richard Wagner including a legion of titles, to the six-volume official biography of the composer by Glasenapp, the ten volumes of his own writings, and the twelve volumes of his letters to publishers and friends, is now added his autobiography in two bulky volumes, under the simple title "My Life." The genesis and development of these volumes are of unusual interest. They cover his life and career from 1813 to 1864, based upon notes and a diary kept after 1835, and now appear after forty years of silence. They were dictated, in 1873, to Cosima, the daughter of Liszt, who was married to Wagner, after her divorce from Von Bülow, in 1869. As Wagner died in 1883, the story of his life therefore has remained untold for nineteen years.

Twelve copies of the book were printed forty years ago, four of which were given to intimate friends and eight to Cosima, with the understanding that they should not be made public until a stated time after Wagner's death. It is to be regretted that he did not tell the whole story, for the omitted portion includes his relations with Ludwig, his royal patron, and his domestic life with Cosima, to both of whom the barest reference is made. On reading this interesting and at times fascinating autobiography, one cannot help wishing Wagner had told the story of his relations with Ludwig as circumstantially as he has told that of his youth and early manhood, and that of his life with Cosima as intimately and frankly as he has described his experiences with the unfortunate Minna Planer, his first wife, and his alleged platonic friendship with Mme. Wesendonck.

The story of Wagner's early life is one of the most interesting portions of the autobiography. He frankly confesses his dissipations, quarrels, and youthful horseplay, "the outward ugliness and inward emptiness of which make me marvel to this day." He makes no concealment of his early passion for gambling, and the dishonest use of his mother's pension, of which he was trustee, at the gaming table. By good fortune he won this money back. He never gambled again. He contritely says:

"No sense of shame deterred me from telling my mother, to whom I presented her money, the whole truth about this decisive night. I voluntarily confessed my sin, in having utilised her pension, sparing no detail. She folded her hands and thanked God for His mercy, and forthwith regarded me as saved, believing it impossible for me ever to commit such a crime again.

"And, truth to tell, gambling had lost all fascination for me from that moment. The world, in which I had moved like one demented, suddenly seemed stripped of all interest or attraction. My rage for gambling had already made me quite indifferent to the usual student's vanities, and when I was freed from this passion also, I suddenly found myself face to face with an entirely new world.

"To this world I belonged henceforth: it was the world of real and serious musical study, to which I now devoted myself heart and soul."

Equally frank is he in describing his duellistic encounters, his early love affairs, the details of which show that his love-making was decidedly practical rather than romantic, and his early attempts at writing poems and dramas of the most turgid and sensational sort, which greatly distressed his mother and frequently exposed him to the ridicule of friends and relatives.

At last, however, Wagner found himself. Among the occasional visitors to the house was Weber, of whom we have this picture:

"Weber's really refined, delicate, and intellectual appearance excited my ecstatic admiration. His narrow face and finely cut features, his vivacious though often half closed eyes, captivated and thrilled me; while even the bad limp with which he walked, and which I often noticed from our windows when the master was making his way home past our house from the fatiguing rehearsals, stamped the great musician in my imagination as an exceptional and almost superhuman being. When, as a boy of nine, my mother introduced me to him, and he asked me what I was going to be, whether I wanted perhaps to be a musician, my mother told him that, though I was indeed quite mad on 'Freischütz,' yet she had as yet seen nothing in me which indicated any musical talent."

Weber's music made the first appeal to Wagner. He says: "'Der Freischütz' in particular appealed very strongly to my imagination mainly on account of its ghostly theme. The emotions of terror and the dread of ghosts formed quite an important factor in the development of my mind." He never lost his reverence for that great master and father of German music.

After Weber's death (1826), an event which greatly distressed Wagner, he came under the influence of Beethoven, of whom and his music he says:

"It was now Beethoven's music that I longed to know more thoroughly; I came to Leipzig and found his music to 'Egmont' on the piano at my sister Louisa's. After that I tried to get hold of his sonatas. At last, at a concert at the Gewandhaus, I heard one of the master's symphonies for the first time; it was the symphony in A major. The effect on me was indescribable. To this must be added the impression produced on me

* MY LIFE. By Richard Wagner. In two volumes, with portraits. Authorized translation from the German. New York: Dodd, Mead & Co.

by Beethoven's features, which I saw in the lithographs that were circulated everywhere at that time, and by the fact that he was deaf, and lived a quiet, secluded life. I soon conceived an image of him in my mind as a sublime and unique supernatural being, with whom none could compare. This image was associated in my brain with that of Shakespeare; in ecstatic dreams I met both of them, saw and spoke to them, and on awakening found myself bathed in tears."

It was Beethoven's Ninth Symphony, however, rather than the music of "Egmont" or the A Major Symphony, which made the deepest impression upon the young Wagner. He writes:

"Beethoven's Ninth Symphony became the mystical goal of all my strange thoughts and desires about music. I was first attracted to it by the opinion prevalent among musicians, not only in Leipzig but elsewhere, that this work had been written by Beethoven when he was already half mad. It was considered the *non plus ultra* of all that was fastastic and incomprehensible, and this was quite enough to rouse in me a passionate desire to study this mysterious work. At the very first glance at the score, of which I obtained possession with much difficulty, I felt irresistibly attracted by the long-sustained pure fifths with which the first phrase opens: these chords, which, as I have related above, had played such a supernatural part in my childish impressions of music, seemed in this case to form a spiritual keynote of my life."

Years afterward, the Ninth Symphony and Schröder-Devrient's singing in "Fidelio" aroused in Wagner the ambition to compose something which would give him a similar satisfaction. He says:

"In this mood I sketched an overture to 'Faust' which, according to my original scheme, was only to form the first part of a whole Faust Symphony, as I had already got the 'Gretchen' idea in my head for the second movement. This is the same composition that I re-wrote in several parts fifteen years later; I had forgotten all about it, and I owed its reconstruction to the advice of Liszt, who gave me many valuable hints."

One more influence, and a powerful one, which came into Wagner's young life is thus referred to:

"I came across Mozart's 'Requiem' which formed the starting point of my enthusiastic absorption in the works of that master. His second finale to 'Don Juan' inspired me to include him in my spirit world. I was now filled with a desire to compose, as I had before been to write verse . . . My future distinction would be to win the titles of conductor and writer of operas."

Thus early did Wagner forecast his future.

Space does not allow even the sketching of Wagner's musical career or the great results which he accomplished. Indeed, these volumes add but little to what is already known of Wagner as a composer. The story is so familiar that many of the pages devoted to it are dry and monotonous, though they give us interesting glimpses of the master in his workshop and of his constructive methods. It would have been interesting to have his critical estimate of his contemporaries: but he only alludes to a few, and briefly at that. He expresses generous appreciation of Mendelssohn, but is somewhat indifferent toward Schumann. He was inclined to think that

"Halévy was simply a man whose youthful talent was only stimulated to achieve one great success with the object of becoming rich . . . Only once did Halévy speak to me with real candor, when, on my tardy departure for Germany, he wished me the success he thought my works deserved."

Of Spontini's conducting, he says:

"Spontini's method was based upon the absolutely correct system (which even at the present time is misunderstood by some German orchestras) of spreading the string quartette over the whole orchestra. This system further consisted in preventing the brass and percussion instruments from culminating in one point (and drowning each other) by dividing them on both sides, and by placing the more delicate wind instruments at a judicious distance from each other, thus forming a chain between the violins."

For a long time he entertained a dislike for Berlioz, and pronounced him a vulgar time-beater; but a performance of the "Symphonie Funèbre et Triomphale" convinced him of "the greatness and enterprise of this incomparable artist." The overpowering brass effects in this composition evidently attracted him. He wasted no love upon Meyerbeer or his music, though Meyerbeer was very good to him when he was in dire straits in Paris. When Wagner first saw "The Prophet," he got up in the middle of an act and left the house. "I was filled with rage and despair at the thought that I should be called upon to listen to such a thing, and never again did I pay the slightest heed to this opera." He pays a left-handed compliment to Gounod after the failure of his own "Tannhauser" in Paris:

"With Gounod alone did I still continue on friendly terms, and I heard that he energetically championed my cause in society. He is said on one occasion to have exclaimed: '*Que Dieu me donne une pareille chute!*' As an acknowledgment of this advocacy I presented him with the score of 'Tristan und Isolde,' being all the more gratified by his behaviour because no feeling of friendship had ever been able to induce me to hear his 'Faust.'"

It is astonishing to read Wagner's only allusion to Brahms. Did he, like Schumann, recognize in him another musical Messiah, and "new paths"? On the eve of a concert in Vienna, Wagner needed copyists. Tausig mentioned Brahms, "recommending him as a 'very good fellow,' who, although he was so famous himself, would willingly take over a part of their [the other copyists'] work, and a selection from the

'Meistersinger' was accordingly allotted to him. And, indeed, Brahms's behaviour proved unassuming and good-natured, but he showed little vivacity and was often hardly noticed at our gatherings."

As already said, the Autobiography throws little new light upon Wagner the musician. His multitude of friends and his equal multitude of enemies have taken good care that posterity shall know him from that point of view, though it may be affirmed that the "music of the future" is the music of the present, the impressionists and ultra-modernists to the contrary notwithstanding. Taken as a whole, however, we get a good impression of Wagner the man. He was a lover of the fantastic, and his favorite story-writers were Grimm and Hoffman. He was greatly inclined to mysticism, with occasional demoniacal tendencies. He says:

"From my earliest childoood certain mysterious and uncanny things exercised an enormous influence over me. If I were left alone in a room for long, I remember that, when gazing at lifeless objects such as pieces of furniture, and concentrating my attention upon them, I would suddenly shriek out with fright, because they seemed to me alive."

Of an experience in Spezia, in 1859, he writes:

"Suddenly I seemed to be sinking in swift-running water. The rushing water took on the musical sound of an E flat major chord, which was tossed hither and thither by the waves, and continually breaking up into melodious variations of ever-increasing movement, yet never losing the perfect harmony of the chord, which, by its pertinacity, appeared to wish to impart some infinite signification to the element in which I was sinking. With the sensation of waves rearing high above my head, I awoke in a fright from the trance. Then I immediately recognized that the orchestral prelude to 'Das Rheingold,' which had long been in me, but which I had never been able to properly find, had arisen."

Notwithstanding the grim earnestness of Wagner, his humor was always good natured, as is evidenced by many playful allusions to musicians he met. He greatly loved animals. His gray parrot nearly restored peace in his relations with Minna his wife, — for "this sociable bird, which had no vices and was an apt scholar," together "with a pretty little dog, born on the day of the first 'Rienzi' rehearsal in Dresden, did much to brighten our dwelling in the absence of children. My wife soon taught the bird snatches of songs from 'Rienzi,' with which it would good naturedly greet me from a distance when it heard me coming up the stairs." He had an intense affection for his little dog Peps, and devotes much space to a description of Peps's last hours, and his interment in the landlady's garden, where he was buried with his basket and cushions. Four years later, Wagner revisited the spot, but found no trace of his "little friend's" grave, much to his regret.

The Autobiography is replete with Wagner's wretched experiences with Minna. They quarrelled up to the hour of the wedding; they came near quarrelling during the ceremony; they quarrelled ever after like cat and dog. He accuses her of infidelity, and intimates that Netta, whom she passed off as her sister, was in reality her own daughter. She did not understand him nor sympathize with him. He says:

"I always felt somewhat distressed, uncomfortable, and ill at ease, whenever I tried to pass a few pleasant hours in the society of my wife. . . . The strange power she exercised over me from the very first was in no wise due to the fact that I regarded her in any way as the embodiment of my ideal; on the contrary, she attracted me by the soberness and seriousness of her character, which supplemented what I felt to be wanting in my own, and afforded me the support that in my wanderings after the ideal I knew to be necessary for me."

Perhaps this explains one of the causes of Wagner's wretchedness. He was wandering after the ideal, and she after the real. In their pathetic life in Paris, Minna did all she could to keep his head above water, and their mutual privations, which she endured with more courage than her husband, brought them nearer together. Perhaps they might have lived with each other some years longer; but Madam Wesendonck now comes into his life, and his intimacy with her — which he contends was innocent, though more than once it provoked discord in the Wesendonck household — at last roused Minna's furious jealousy of his affinity, and the separation was inevitable. Wagner describes his life with Minna with the most brutal frankness, and with as close detail as if he were on the witness-stand. Assuming all he says of Minna to be true, yet he knew all about her before he married her. She may have been his intellectual inferior; this he also knew. She was not of the kind to make a good wife; neither was he of the kind to make a good husband. Musicians who marry actresses usually make a mess of it. She did much for him; it cannot be said, however, that he did much if anything for her. The honest reader will remember that Wagner had the last word. There is no Minna Planer, or friend of Minna Planer's, to tell her side of the story. *Audi alteram partem.* The sad part of it is that we cannot. Evidently Wagner has presented these

sordid and pathetic details in self-justification. Whether or not he has succeeded must be left to the reader.

And now Cosima comes into his life, with whom he is to "live happy ever after" as the story-books say. But of her we first hear only this:

"While I was singing 'Wotan's Abschied' to my friends I noticed the same expression on Cosima's face as I had seen on it, to my astonishment, in Zurich on a similar occasion, only the ecstacy of it was transfigured into something higher. Everything connected with this was shrouded in silence and mystery; but the belief that she belonged to me grew to such certainty in my mind that when I was under the influence of more than ordinary excitement my conduct betrayed the most reckless gayety. As I was accompanying Cosima to the hotel across a public square I suddenly suggested she should sit in an empty wheelbarrow which stood in the street, so that I might wheel her to the hotel. She assented in an instant. My astonishment was so great that I felt all my courage desert me, and was unable to carry out my mad project."

Near the close of the second volume Wagner refers briefly to Cosima again at a time when he was visiting the Bülows in 1863.

"As Bülow had to complete the preparations to his concert, I drove out alone with Cosima on the promenade, as before, in a fine carriage. This time all our jocularity died away into silence. We gazed speechless into each other's eyes; an intense longing for an avowal of the truth mastered us and led to a confession — which needed no words — of the boundless unhappiness which oppressed us."

Still briefer is Wagner's allusion to King Ludwig which forms the closing sentence in the Autobiography. After a short statement of the circumstances attending his invitation to meet Ludwig, he says:

"On the same day I had received the most urgent warnings against returning to Vienna. But my life was to have no more of these alarms; the dangerous road along which fate beckoned me to such great ends was not destined to be clear of troubles and anxieties of a kind unknown to me heretofore, but I was never again to feel the weight of the everyday hardships of existence under the protection of my exalted friend."

In summing up this extraordinary Autobiography — extraordinary for its frankness, its confessions, its honesty, its self-unsparingness —it must be called a plain tale of a life which is laid bare to the minutest detail, in the most unegotistic manner, and has been written evidently because the hero of the story felt it necessary that posterity should understand him and that history should present him in a true light, nothing extenuating, and setting down naught in malice. Another impression that must inevitably come to the reader is of Wagner's literary skill. A musician once said of Theodore Thomas, that one of the greatest violinists in the world was lost in the making of one of the greatest conductors. It may similarly be said of Wagner, that one of the most skilful literary artists in the world was lost in the making of one of the greatest composers. Weinlich, one of Wagner's early teachers, said to him: "Probably you will never write fugues or canons; but what you have mastered is independence. You can now stand alone." That independence was manifest all through Wagner's life, and impressed itself upon all his contemporaries as in the case of no other composer since Beethoven. In all his voluminous writings, he has never written better, or clearer, or with more literary skill, than in the book he dictated to Cosima. It should be supplemented by another, telling the story of his life from 1864 to 1883, with which no one is more familiar, and for which no one has ampler material than Cosima.

No autobiography was needed to establish Wagner's musical fame as the greatest operatic composer of the nineteenth century. He is an epoch-maker like Bach and Beethoven. He has indelibly stamped his influence upon operatic music and permanently changed its course. He has restored the old Grecian artistic unity, and reinforced and symmetrized the art of music by bringing other art-forms into harmony with it. As I have said in another place, he has abolished conventional forms and "substituted a poetry full of music and a music full of poetry; and both are exquisitely set forth against a pictorial background where illusion is almost lost in reality." Wagner had no need to justify his music. If it were necessary to justify himself, it must be acknowledged that he has done so frankly and courageously, and with the assurance that characterizes one who has sublime faith in himself. Like Horace, he might have added to the story of "My Life," "*Exegi monumentum perennius ære.*"

George P. Upton.

A New Text of Poe's Poems.*

The claim has been made for more than one edition of Poe that it contains every scrap of Poe's writings; and it was predicted a good many years ago by one of Poe's editors that no "new and well-authenticated poem" from his pen would ever again be found. Yet Mr. J. H.

*The Complete Poems of Edgar Allan Poe. Collected, edited, and arranged, with memoir, textual notes, and bibliography, by J. H. Whitty. Illustrated. Boston: Houghton Mifflin Co.

Whitty has brought together in his recent edition of Poe's verses a full half-dozen new poems. None of these possesses much intrinsic worth, and one is a fragment of only three lines; but Mr. Whitty's feat is, nevertheless, a notable one. Two of the new poems were discovered in manuscript copies in the desk used by Poe while editor of the "Southern Literary Messenger"; three were published in magazines with which Poe was connected; and one is from an obscure periodical published at Providence, Rhode Island, in 1848. Included in the edition, also, are the two skits addressed by Poe to his Baltimore cousin, Elizabeth Herring, and the two songs from Poe's tale, "Four Beasts in One," hitherto ignored by editors of the poems.

Scarcely less remarkable than the discovery of these poems is the disclosure of a number of new variant readings. These are drawn in part from manuscripts until now either unknown or inaccessible to the editors, in part from sundry printed versions of the poems heretofore quite overlooked by both editors and bibliographers. The most interesting of these are versions of "The Raven" and "Dream-Land" published in the Richmond "Examiner" in the autumn of 1849, and texts of twelve other poems which were intended for publication in the "Examiner" and are preserved in revised proofs made for that purpose. Here also are recorded for the first time the variant readings found in the "Flag of our Union," a file of which was discovered several summers ago in Washington (see "The Nation" of December 30, 1910). Other new readings are furnished by the Baltimore "Saturday Morning Visiter" for 1833, the London "Critic" for 1845, the Richmond "Whig" for 1849, and "Leaflets of Memory" for 1850.

Mr. Whitty has also collected a good deal of fresh information about Poe's life. The chief source of this information is the manuscript "Recollections of E. A. Poe" by F. W. Thomas, now at last become available. These reminiscences tend to corroborate Poe's story of a trip to Europe in 1827, which most of Poe's editors have believed to be apocryphal; and they also furnish valuable information about Poe's activities in Baltimore during the obscure years following his expulsion from West Point in 1831. From other sources — mainly newspapers of the time — new particulars are brought out about Poe's relations with Mrs. Osgood and Mrs. Shelton. A number of unpublished letters are drawn on for new details about his early life in Richmond. An interesting theory advanced is that the "Lines Written in an Album," published in the "Messenger" in September, 1835, were really inspired by Virginia Clemm, and not by Eliza White, as has been generally assumed. It is also suggested that Poe's father either had died or had deserted his family before the summer of 1811.

Where so much was attempted, it was inevitable that some errors should creep in. The chief of these appear in the appendix. In the textual notes there are a number of misprints and some slight inaccuracies. Among errors inherited from other editions are the spelling *Petrarchmanities* for "Petrarchanities," in the variorum of "An Enigma" (p. 237); the substitution of "To" for "For" in the sixth line of the 1829 revision of "A Dream within a Dream" (p. 274), and of "Now" for "Nor" in the last stanza of the 1829 version of the lines beginning "I heed not that my earthly lot" (p. 279); and the omission of the line "Silent waterfalls" in the last stanza of the 1831 version of "Fairy-land" (p. 282). In the variorum for "The Raven" the readings for the "Southern Literary Messenger" (March, 1845) are overlooked. And it is open to question whether the editor has not erred sometimes in the selection of his text. In the case of "An Enigma," for example, the Griswold text must surely represent Poe's latest revision; the same holds true of the later lines "To Helen," unless we are to adopt the very improbable theory that Griswold deliberately interpolated a couple of lines of his own making. In two instances—in the last line of "Annabel Lee" and in the twenty-second line of "Spirits of the Dead" — the editor has rejected the reading of the text that he has adopted; in both instances, one must think, on insufficient grounds. In the bibliography, mention should be made of the text of "A Valentine" which appeared in the "Evening Mirror" for February 21, 1846; and of the excerpts from "Politian" in the "Southern Magazine" of November, 1875, and in the New York issue of J. H. Ingram's edition of the poems.

Aside from these defects, the edition is an admirable one, and should supersede all former editions of the poems. That it will come to be recognized as final, it would be rash to predict: where Mr. Whitty was able to garner so bountiful a harvest, it may fall to yet other laborers in the field to collect some small gleanings. But at least we may predict that no such feat as Mr. Whitty's will soon again be accomplished.

KILLIS CAMPBELL.

Memoirs of a Confederate Brigadier.*

General Hagood, commander of the famous Hagood's Brigade of the Confederate Army, died in 1898. He had declined to permit the publication of his memoirs until after his death; a decision which was doubtless due to modesty on his part, but, in the judgment of the present writer, one to be regretted. In his Introduction, dated March 21, 1871, General Hagood tells us that the papers of his brigade "were preserved in the general wreck of Confederate military affairs," but adds: "These memoirs are not prepared for the printer; nor will they, or any part of them, while I control them, be made public." It is better, however, that a narrative should be published during the life-time of the writer, both for his sake and for the sake of his contemporaries; as thus an opportunity will be afforded for the correction of any mistakes that may have crept in.

But we are glad to have these stirring memoirs, even at this late date; and doubtless the surviving members of Hagood's Brigade are glad to have their war-records preserved. The work consists of two parts, the first covering the history of the First Regiment of South Carolina volunteers (twelve months' men), April 12, 1861 to April 12, 1862; and the second, the history of Hagood's Brigade, as it was organized on September 30, 1863, consisting of the 11th, 21st, 25th, and 27th regiments, and the 7th battalion (eight companies) of South Carolina volunteers, numbering 4,246 men. The history of the brigade begins properly with the campaign of 1864 in Virginia, the regiments having previously served on Morris Island in Charleston Harbor. They had there done all that was required of them; but a wider field of action was opened when they were transferred to Virginia, and they were put into a fight as soon as they reached Port Walthal Junction, on the 6th of May, 1864. "The brunt of this action fell upon Hagood's brigade; and in the progress of the narrative it will be seen that it saved Petersburg." General Hagood says (page 226): "The brigade did acquit itself well. It was its first fight upon Virginia soil, and a creditable letter of introduction to the battle-scarred veterans of Lee." Actions at Swift Creek, Drury's Bluff, and on the lines of Bermuda Hundred, are described, and presently we reach the battle of Cold Harbor, where Hagood's brigade lost 16 killed, 103 wounded, and 9 missing, making an aggregate of 128 men. "Grant's severe losses and small success had a powerful effect on the Northern mind, and it is asserted by Federal historians that at this time the war was near a collapse, from which successes elsewhere alone saved it." An account of the battle of Petersburg follows, and a description is given of life in the trenches there, much more trying to the men than battle itself.

The battle of Weldon Road shortly followed, in which Hagood's brigade especially distinguished itself, and General Beauregard spoke of its commander in the highest terms. After a short rest in the rear, and after the taking of Fort Harrison, Hagood's brigade was transferred to the north side of James River, where it remained until the end of that year, when, with the rest of Hoke's division, it was sent to Wilmington to aid in the defense of Fort Fisher, although not stationed in the fort, but at Wilmington, in reserve. As Grant had now relieved Butler, a renewal of the attempt against Fort Fisher was made by Terry with about 8000 men. Bragg ordered Hoke to attack the enemy's new line, but the latter deemed the attempt inadvisable, and at Hoke's request Bragg reconnoitered it, and as he concurred with Hoke, the garrison was left to its fate. This necessitated the evacuation of Wilmington. Bragg returned to Richmond, leaving Hoke in command at Wilmington, and Hagood at Fort Anderson, some miles below; but on Hagood's advice this fort was evacuated, and a position taken up on Town Creek some six miles above, but it was not held long, and the Confederates withdrew to Kinston, on the Neuse River, between Newbern and Goldsboro.

Hoke's division, including Hagood's brigade, finally fell back to Smithfield and joined General Johnston's command. The remnants of Hood's army, some 5000 men; Hardee's forces, which had marched from Savannah and Charleston, 11,000 men; and Bragg's forces of 8000 men, with Wheeler's and Butler's 4000 cavalrymen, formed an army of 28,000 men with which to resist Sherman's 75,000. The battle of Bentonville followed, the last expiring effort of the Army of the West, and of all Confederate troops south of Virginia. In this battle Hagood's brigade lost 249 men killed, wounded, and missing; and soon afterwards General Hagood was sent to South Carolina to collect absentees. But it was too

*Memoirs of the War of Secession. From the Original Manuscripts of Johnson Hagood, Brigadier General C.S.A. Columbia, S. C.: The State Company.

late. Hagood's farewell order was dated March 30, in which he informed his men that he should be absent forty days; but before that time elapsed, Lee had surrendered and the Southern Confederacy had no more use for soldiers.

General Hagood's memoirs close with extracts from the diary of Captain Storey, including General Johnston's Order of April 27th, announcing his "military convention" with General Sherman, which came to naught, and he surrendered on the same terms that Grant had extended to Lee.

The work concludes with a roster of the several regiments that constituted Hagood's brigade, a poem by Joseph Blyth Allston, entitled "Charge of Hagood's Brigade," written in the summer of 1864, soon after the charge referred to, "which was always considered by the brigade as their most desperate encounter," and two views of the monument erected to the brigade near Petersburg, Virginia. A long list of *Errata* is given, but a frequent one, "dr." for "pdr.," is omitted.

JAMES M. GARNETT.

CURRENTS OF THE SOCIAL UNDERWORLD.*

The American Institute of Criminal Law and Criminology, organized in 1910, starts upon its hopeful career with the establishment of a journal worthy of American scholarship, and with the publication in English of two strong works by European specialists. Spain, now thoroughly awake and eager to contribute to the growth of science, furnishes us an admirable presentation of "Modern Theories of Criminality," together with a useful and carefully selected and annotated bibliography which reveals wide and critical reading. The chief interest in criminology formerly centred in the criminal law; now the offender himself is in the focus of illumination and attention. The law-breaker is a puzzle to all, and especially to himself. At times he appears to be an inhabitant of some other world, here on a flying visit, and the universe where he is most at home is one where trees grow with roots in the air, blackbirds are white, and honor is awarded to evil; at another time he reminds us of something which has happened in our own minds and has come near to breaking out in action under dire stress. The trouble with our generalizations about criminals is that they are of so many patterns, and no one description will apply to all; their name is legion — for demons are many. Discrimination and classification must be the first study of those who would understand the underworld whose sulphur makes us all uncomfortable, and from whose mysterious depths our foes creep forth at night to rob, steal, cheat, and kill. We should like to ignore the entire disagreeable crowd, and sit by our cheerful hearths listening to sacred poets and to the prattle of our innocent children. But if we do go deeply into the history of the law-breaker, he becomes actually fascinating, as do the monstrous gargoyles which thrust their hideous faces out of gothic cathedrals. To understand the criminal we must dissect his body and soul, and observe how he acts in all kinds of weather, under temptation, at play, and while he lives the placid life of the prison.

Over this complex problem of criminal anthropology warring schools have set themselves in battle array. Now and then the smoke clears, and the antagonists shake hands like gentlemen and appropriate a larger fund of ideas. In time we have a synthesis; fragments are fitted into a provisional system which works fairly well in practice, but which, like a house built for a growing family, must often be repaired and enlarged. The intellectual activity in this field is amazing, and the book of our Spanish interpreter will enable a student to gain a swift and fairly complete view of the investigations and discussions. It is possible that little will be left of Lombroso's generalizations about the "born criminal" when his critics are through with him, but everyone must admit that such gadflies of irritating suggestion are rare in any century. It is forever impossible to go back to the notions of criminals which were assumed in the ancient law-books and systems of penology. The American Institute of Criminal Law and Criminology has done wisely in starting its series of translations of books relating to its field of research with the remarkably clear, instructive, readable, and impartial analysis of "Modern Theories of Criminality," by Bernaldo de Quirós.

Passing to the learned and witty book of the great German jurist Hans Gross, we must be on our guard lest the title — through no fault of the author — mislead us. The title-page properly describes the work as a manual for judges, practitioners, and students; it is not de-

*THE MODERN CRIMINAL SCIENCE SERIES. First volumes: Modern Theories of Criminality, by C. Bernaldo de Quirós, translated from the Spanish by Alfonso de Salvio, with an Introduction by W. W. Smithers. Criminal Psychology, by Hans Gross, translated by Horace M. Kallen, with an Introduction by Joseph Jastrow. Boston: Little, Brown, & Co.

signed, nor is it wholly adapted, to penologists; its chief value is for the court. Indeed, the criminal is by no means the only personality under inspection: not only the person charged with crime, but also the witnesses on both sides, the examining lawyers, the editors who report and comment, and most of all the judge himself, are included in the survey. There is little of direct value to the prison warden or teacher in the book, although it can be studied by such officials with profit. Students of human nature, psychologists, teachers, parents, tradesmen, bankers, — any of us may find sceptical hints which will tend to make us cautious about believing too far in our senses or our neighbors. To go through life without being too often swindled, cheated, wronged, hurt, deceived, we must learn to interpret the outward signs of real thoughts and feelings and purposes of people we meet. The analogues of crime, and even crime itself, are matters of constant and universal concern. The banker who is asked for a credit must be able to discover, from all kinds of looks and gestures and information about habits and associates, what the borrower would probably do with the money. The adjuster of fire and life and accident insurance learns to be suave and suspicious. The foreman in a factory or the conductor of a train must guide his conduct in relation to others by what they reveal of their character, and by intuitions. In fact, success in life depends on this ability to judge men, and all of us try to cultivate it; even children do so. Hans Gross has given us a volume which gathers up homely proverbs, the studies of Darwin on the expression of the emotions, the results of experiments in psychological laboratories, the observations of those in charge of the insane and of criminals, and gives a scientific form to common knowledge. All this erudition is enlivened by shrewd hints, laughable situations, keen and even cynical criticism of human life. No one will claim that we have here at all points the last word of exact science in this field; but we do discover an indispensable and efficient method of research. The language is intelligible, and as free as possible from esoteric technical terms. Generally the conclusions can be tested by experiment in any court-room. The results are stated with so much caution that testimony seems to shrink in value. Shakespeare saw how easy it was to lie. "According to Helmholtz, the power of the full moon is not more than that of a candle twelve feet away. And how much people claim to have seen by moonlight!" The veracious man is not only one who desires to tell the fact, but takes pains to know the fact. Thus the criminalist offers instruction in morality.

Social defense means protection of the innocent from false charges arising from envy, hate, prejudice, passion, interest,—and, on the other hand, efforts to discover, identify, and convict the real authors of actions harmful to the community. A crime is an overt act; the worst and most dangerous man cannot be sent to prison as a convict on his evil reputation or because he has the "stigmata." The government prosecution must reproduce the story of the deed with sufficient fulness and evidence to prove beyond reasonable doubt that the accused stood in causal relation to the act as charged in the indictment. To reach this conclusion, numberless sources of error must be avoided, difficulties in perception and memory and judgment must be overcome, prejudice and revenge must be discounted. The work of Hans Gross renders a valuable service to social security by its profound and penetrating disclosures of the value of testimony, by its critical treatment of the sources of information, by its severe tests of accepted errors, and by its positive directions for discovering the truth in spite of all these perils. The English version of the book, by Mr. H. M. Kallen, is fitly introduced to American readers by Dr. Joseph Jastrow.

CHARLES RICHMOND HENDERSON.

SIXTY YEARS OF A MAN'S LIFE.*

A full and varied life, a retentive memory, and a gift of ready and apt expression, combine to make Mr. Adolphus G. C. Liddell's "Notes from the Life of an Ordinary Mortal" one of the most readable and satisfactory books of its kind that this age, so rich in autobiographical outpourings, has produced. The writer, an Oxford man of literary and artistic tastes and accomplishments, but a barrister (somewhat against his will) by profession, has for the past twenty years or more been in the government service, holding the position of "Assistant Secretary in the combined Department of the Lord Chancellor's Office and the Crown Office." Other secretaryships, to various government commissions, preceded his present duties, and both officially and unofficially he has moved

*NOTES FROM THE LIFE OF AN ORDINARY MORTAL. Being a Record of Things Done, Seen, and Heard at School, College, and in the World, during the Latter Half of the Nineteenth Century. By A. G. C. Liddell, C.B. With portrait. New York: E. P. Dutton & Co.

about so constantly in the world as to bring him in contact with innumerable persons of note and to make him a participant in or a witness of many events of more than passing interest. It is by heredity, one infers, that he is possessed of a memory able to reproduce in realistic detail so many of the "things done, seen, and heard"; for he speaks of an uncle whose powers in this direction enabled him to repeat nearly the whole of Horace and Virgil, and to go on indefinitely when started at almost any verse in the Bible.

The thoroughly English quality of the man and his book may be indicated by a passage from his first days at Eton. What schoolboy of twelve outside of England would ever think of beginning his boarding-school (*Anglicè* public-school) life with the brewing of a cup of tea? He writes:

"Towards evening my father left me, and I had tea in my new abode. Seldom have I felt greater satisfaction with myself and my surroundings. I admired everything — the kettle, candlestick, and snuffers, stamped with the first and last letters of my name, the tea-cannister, the solid crockery, the knives and spoons, marked in the same way with a double L — L. After tea I canted one of the kitchen chairs against the wall — arm-chairs were not in those days allowed — and read by the light of the dip, feeling that I was at last an independent gentleman. I was occasionally surprised by one or two heads being poked in at the door and being suddenly withdrawn, but nothing happened till I went to bed.

"The second day was not so rosy, as I was subjected to the constant and often contemptuous interrogation of 'What's your name, and where do you board?'— and sometimes to the disquieting question of 'Do you take a licking?'"

An early sign of poetic aspirations in the Eton lad showed itself in a prize poem on "The Prince of Wales' Visit to America," from which we are favored with a few specimen lines:

"He sees the lions of the place, the falls,
He visits, lays foundations, goes to balls,
Dances with blundering damsels in quadrilles,
Makes shooting parties to the neighboring hills.
Ladies admire the beauty of his nose,
Gentlemen take pattern from his clothes."

Could any subsequent and more worthy performance in verse have caused the poet such thrills of pride and joy as this achievement in (not always perfect) rhyme? On the same page with these lines are three others which Mr. Liddell quotes, probably with a chuckle of even greater amusement. They are from an epic on David and Goliath, and were written "by a large boy with sandy whiskers and moustache, who was notoriously unscholastic." There is something in their "canine simplicity," as Mr. Liddell remarks, that strikes one as little short of Homeric.

"Tum dixit David, volo pugnare Goliath.
Respondit Saulus, non potes vincere monstrum.
Sed dixit David, ego possum vincere monstrum."

Passing from these trivialities, we come to the more serious studies of the ambitious Balliol student. Philosophy, which is poetry addressed to the understanding, exerted its seductive charms on him when he became a disciple of T. H. Green; and the compelling personality of Jowett failed not of its due effect, especially when he joined a vacation reading-party under the great man's supervision. Of these two eminent scholars and teachers the author has considerable to say, finally contrasting them thus:

"It would be difficult to find two men more unlike than Green and Jowett. Jowett was very different from an ordinary Englishman, resembling in everything but the austerity of his morals an abbé of the old French type, a would-be man of the world, brilliant with a sort of silvery radiance, taking an intellectual rather than sympathetic interest in men and things. With all his virtue he was hardly a man, and one could not imagine him ever having gone wrong or ever filling any other post but that of a Don. Green, on the other hand, was a Briton to the back bone, of the old Puritan type. He had a rather dark stern face thatched with a shock of iron-grey hair, with a firmly-built body, which might, if he had exercised it, have been athletic. He was silent and expressed himself with difficulty, but you had no doubt of the depth of his sympathy, and felt that except for his practised self-control he was a man of like passions with yourself. . . . Jowett was always the revered schoolmaster, in whose company we endeavoured to be virtuous for fear of exciting his displeasure. But Green was an elder brother, in whose society we were ashamed to be selfish or mean, and who taught rather by example than precept."

In the obligatory essay-writing of his course at Balliol, Mr. Liddell recalls that, like many others of his set, he "occasionally had recourse to Andrew Lang, whose good nature and extraordinary power of disquisition made him willing and able to knock off an essay on any subject in half an hour." Even so early, it appears, did Mr. Lang excite wonder and admiration by the fecundity of his genius.

Upon leaving Oxford Mr. Liddell gladly followed his father's advice and treated himself to a year of European travel and social relaxation, during which he saw persons and things well worth writing about. It was his father's desire, also, that led him to devote the best years of his life to an uncongenial profession, while art and literature were beckoning him in their direction. Some stolen intervals there were of painting and of writing, some copyings of old masters and some essays in landscape, and

also the production of magazine articles and a few seasons of regular work as law reporter for "The Times." Walking tours at Whitsuntide in the Isle of Wight are pleasantly recalled, and the renewal of old acquaintance with Mrs. Cameron, the artist-photographer, at Freshwater.

"On one of these visits she took us to a dance, at Mr. Tennyson's, at Farringford, where I remember seeing the Poet Laureate joining vigorously in the revels. He even condescended to 'take the floor' by dancing in a stately, almost elephantine way, with a young damsel in a polka. It was, no doubt, an interesting spectacle, to see an Olympian in white kid gloves partaking of the amusements of mankind. But I am not sure that I did not regret having gone to that dance, which had much the same effect upon me that the scenes in Lucian's 'Dialogues of the Gods' must have had upon a worshipper of Zeus."

The author's diaries of this period, and later, furnish him with many noteworthy details concerning persons and events. A conversation of some length with George Eliot is reported, and he recalls her "noble face of the equine type, with fine grey eyes, not large, but deep-set, thoughtful, and kind." Carlyle also crosses the stage, "old and shrunken, with a great shock of grey hair and bright eyes," but inexhaustible in his fund of "vivid and picturesque stories, which came out one after another, quite silencing Sir John Coleridge, who had a great reputation as a raconteur." Gladstone also appears, and more than once, and Herbert Spencer thus characteristically:

"Herbert Spencer, on being asked why he ate strawberry jam at breakfast, said that the beneficial effects of happiness upon mankind have been too much underrated, owing to the over-respect paid to asceticism. He considered pleasure an excellent digestive. He himself could not digest the same food for many days, simply from the effect that monotony would have upon his mind, and had heard of a man who went into a decline from eating nothing but mutton chops."

Not to be surpassed is the philosopher's reply to a lady who had expressed a belief that flowers have consciousness. "If you are determined," quoth Spencer, "to adhere to the proposition that it is possible to dissociate the existence of consciousness from the physiological processes of nervous organisation, I must differ from you entirely."

The latter part of the book shows us the writer secure in the possession of a not uncongenial office under the friend of his Oxford days, Lord Chancellor Reid, and delivered from the "apprehension of growing old in an unsuccessful life." He closes his final chapter with this note from his diary, under date of June 29, 1906: "Sixty years old to-day." What manner of man he is in his outward appearance is agreeably shown in a frontispiece, which is a reproduction of Sir Edward Poynter's portrait of his friend. Of the volume as a whole it is well within bounds to say that a more wholesome, straightforward, unpretentious, and thoroughly enjoyable piece of work, in the shape of autobiography, has not often been produced.

PERCY F. BICKNELL.

BRIEFS ON NEW BOOKS.

The warfare on carriers of disease.

The advance of civilization in the tropics is assured only in so far as the terrible epidemics of disease, which for ages have wiped off the map every advance in certain regions, can be eliminated or controlled. The most feared of these diseases, because the most mysterious and the most fatal, has been yellow fever. Now, thanks to the sacrifices of Doctor Reid and the investigations of others in the field of preventive medicine, this dread scourge has been robbed of its terrors; and only ignorance or incompetency or parsimony need expose any tropical community to its devastations. Sir Rupert Boyce, of the Liverpool School of Tropical Medicine, has been a leader in the scientific study of this fever, and in the constructive work of stamping out epidemics in New Orleans, Central America, West Indies, British Guiana, Sierra Leone, the Gold Coast, and Southern Nigeria, within the last six years. In his "Yellow Fever and its Prevention, a Manual for Medical Students and Practitioners" (Dutton), he recounts the history of the disease in all tropical lands, treats of its technical pathological and medical aspects, discusses the mosquito which spreads it abroad, and sets forth in detail the prophylactic measures by means of which communities in civilized and in savage lands have utilized the results of modern science in their defence. The work is a fine revelation of the coming developments of humanitarian work in the medical profession, and deserves a wide recognition for this reason as well as for its technical value. — Not only has the mosquito fallen under the ban because of his necessary relation to malaria and yellow fever, but the house-fly also is receiving sweeping condemnation for his possible relation to typhoid fever. Dr. L. O. Howard, of the U. S. Bureau of Entomology, would even go so far as to change the popular name of this insect to "typhoid fly," though he retains the older name in his title, "The House Fly, Disease Carrier; an Account of its Dangerous Activities and of the Means of Destroying it" (Stokes). A storm of protest has been raised by medical men and sanitarians against this proposal, for it tends to mislead the uninformed into the idea that the fly is the only carrier of this disease, as the mosquito is of malaria, and thus to lessen popular precautions regarding milk, water-supply, and sewage. Dr.

Howard's book is replete with the most recent and trustworthy information, and is written in his most lucid and effective style. He recounts the life-history of the fly, describes its breeding habits and favorite haunts, and tells of its parasites and enemies; he gives in detail the best methods of ridding the house of these pests, of preventing their multiplication on the farm and in the city, and supplies the information needed to enable a community to deal effectively with the problem of their extermination. Health officers, teachers, editors, and all interested in the public campaign against this menace to the comfort and safety of the home and the community, will find here an arsenal of the latest and most effective ammunition for their righteous warfare.

Human-sense and horse-sense in coöperation.

The volume called "Clever Hans" (Holt) is the tale of a horse so far as outer adornment goes, but the story of the pitfalls of ordinary human reasoning so far as pointing a moral. The echoes of the remarkable excitement created in Berlin in 1904 by the intellectual performances of "Kluge Hans," the horse of Herr von Osten, lost much of their power to carry conviction when transmitted across the Atlantic. Not so the translation of the very painstaking and ingenious investigation, duly set forth by Dr. Oscar Pfungst, of the psychological department of the University of Berlin. It seems a little out of place to say that the result was a complete exposure of the horse — the usual demonstration with reference to claimants for unusual and psychology-defying psychic powers, that they were clever but not supernatural, and not what they purported to be. Also like psychic claimants, the claim of the super-gift proved too much; it not only overreached itself and in attempting the sublime slipped to the ridiculous, but failed lamentably and suspiciously to account for its own limitations. Hans calculated in grades and systems from kindergarten to high school — counted, distinguished, grouped, classified, judged, corrected his errors, and in brief answered any sort of question that could be indicated by any reasonable number of pawings with his forefoot. The exhibitions were not conducted for gain; the sponsors for the genuineness of the phenomena were many and distinguished; Herr von Osten was honest; there were no signs or signals that anyone could detect, certainly none arranged; and staid Berlin was excited, psychology refuted, the University on trial. It all sounds so simple, with the simplicity of the Columbian egg, when you have the clue; but such situations are baffling and blind until the general presumption is made a specific demonstration. Quite naturally, quite unconsciously, signals were given. If interested and of the motor-emotional type, one's body bends forward as the tapping begins and straightens up when the correct count is reached. The horse's eye is shrewd enough to notice this, and so stops correctly, irrespective of whether the question is as to the product of two by four less one, or how many days in the week, or wonders in the world. So long as the master knows the answer and Hans can see his master, knowledge holds on and wisdom is ascribed; but ask the simplest query of which the master knows not the answer, or subject Hans to large blinders, and—in pardonable slang—there is nothing doing. The details of the story and the corroborations of the clues are worked out with remarkable nicety and with all the armament of the psychological laboratory. The human subject takes the *rôle* of Hans, another that of the master, a third that of the investigator; and the "graphic" records record the plot and its exposure. But what a blow is all this for the vaunted horse-sense of the average man! The psychologist seems to be coming to his own; and the guesses of interested laymen no longer impose.

Colonel Roosevelt as seen through German glasses.

The mutual admiration of Colonel Roosevelt and Kaiser Wilhelm is well known, as also the fact that our distinguished ex-President has many other admirers in the German Empire. One of these, Dr. Max Kullnick, has prepared for his fellow-countrymen an appreciative biography of Mr. Roosevelt, which has been translated into English by Professor Frederick von Reithdorf of Monmouth College, and is published under the title "From Rough Rider to President" (McClurg). There is now no lack of material, both in Mr. Roosevelt's own writings and in what has been written about him by others, from which to construct a fairly authoritative account of his strenuous life. In addition to these printed sources, Dr. Kullnick has had the help of Mr. William Loeb, Jr., formerly private-secretary to President Roosevelt, and he gives many details, especially concerning the early life of the subject of his book, which are either new or little known to the reading public. That short season in Mr. Roosevelt's childhood that was passed in Germany, his present biographer is well-fitted to treat in such a way as to throw new light on the character and aptitudes of the boy Theodore. Passing to the four years at Harvard, the author takes occasion to contrast American and German university methods, to the advantage of the former as he conceives it. "The German university," he says, "is satisfied if it crams into the minds of the young men the greatest amount possible of the dry bones of human wisdom; but the American university is not content till it has entered the inner sanctum of the student's soul, dictated his ideals and moulded his character." Mr. Roosevelt's share in the Spanish-American War is related in sufficient detail. In the disputed question of the Rough Riders' charge at San Juan, the author appears to be correctly informed, and makes them charge up Kettle Hill, as is told at length by their commander in his book, "The Rough Riders"; but on a later page Dr. Kullnick refers the action to San Juan Hill. However, it is unnecessary to quibble over

names, especially as that of "Kettle Hill" came into being only after the battle in its neighborhood. The author speaks of Mr. Roosevelt's conscientious work on the Civil Service Commission "through the two years of Harrison's administration and the four of Grover Cleveland's," which not only conveys a wrong impression as to the length of Harrison's presidency, but is inaccurate concerning the duration of Mr. Roosevelt's commissionership, which began in 1889 and ended in 1895. Here and there occur a few more or less amusing reminders that the author, and his translator also, are of foreign birth; or at least, our idioms are less familiar to them than they might be. "The cowardly method of rakes" is apparently a hit at the muck-rakers. The word "bride" is used in the German sense, where we resort to the French *fiancée;* and "the pirate ship, the Alabama" is a little misleading. "The London Alps Club" evidently refers to the Alpine Club rendered familiar to us by Leslie Stephen, Mr. Frederic Harrison, and others. The book as a whole is excellent reading, especially for boys, to whom the courageous and manly qualities of our ex-President are made to appeal with force. The best side of Mr. Roosevelt could not well have been portrayed more effectively. The biography ends with his election to the presidency in 1904. The book has as frontispiece the familiar picture of the fence-vaulting horseman.

A not unworthy successor of the "Autocrat."

One "Peter Harding, M.D.," professes to be the author of a book that ought to make his name rather widely and favorably known. "The Corner of Harley Street" (Houghton) is composed of letters from a successful London G.P. (he himself repeatedly uses this abbreviation for "general practitioner") to a small circle of relatives and friends. Perhaps never since the "Autocrat" delighted the early "Atlantic" readers has more of shrewd and humorous and thoroughly enjoyable observation been packed into a physician's non-professional utterances. A slender thread of romance serves for the stringing together of these miscellaneous bits of wit and wisdom, but not even that is in the least necessary to hold the reader's attention and lure him on to the end of the sage observer's remarks on men and things. Incidentally he arrives at the happy though unexpected termination of Miss Molly Harding's love affair. Here is a random and not unseasonable passage from the fourth letter: "Is it racial, or universal, or temperamental, I wonder, this passionate yearning to be elsewhere—some uncrushable remnant of Romance? I give it up. I am sure that it is a nuisance; and equally certain that it is in reality the very salt of life." In a letter supposed to have been written at the close of an illness during which much reading of current literature beguiled the hours of confinement, there is some excellent and generously appreciative criticism of contemporary authors. Another letter describes at length, with pertinent reflections interspersed, a pilgrimage of devout and pathetically hopeful patients to Lourdes. Whoever the author of the book may be, we can hardly be mistaken in judging him to be a practising physician of long and varied experience, and a man given both to thought and to its well-considered expression. If he is not a physician, he has certainly done some hard reading in medicine.

Getting nervous through fear of nervousness.

The several adjectives harnessed to the patient and abused beast of burden which we call Life, about as commonly suggest a binding restriction and an added mechanical aid to the pull or push of effort. One is sometimes in doubt whether the life strenuous, simple, happy, balanced, efficient, progressive, social, individual, presents a problem or an ideal. Advice abounds; panaceas, elixirs, formulæ, may be had for the asking, or at any price one chooses to pay. America seems to be the land of the free prescription and the home of the brave takers thereof. It is also the culture-ground of nervousness. Dr. Partridge, who is a psychological and not a medical adviser, has produced a useful volume on "The Nervous Life" (Sturgis & Walton Co.) The shoe will be found to fit many a restless foot. It is a sane manual, at once on the side of moderation in principle and simplicity of practice. It points out a sound and safe middle-path between fads and neglect, between blissful ignorance and overweening knowledge. It makes right-feeling, right-doing and right-knowing each properly valued and attainable according to one's light. The social complexity of modern conditions, and the strain that is the temptation from which we pray and seek deliverance, are duly recognised as inevitable. The strength to meet them by the wise ordering of our mental attitudes and our bodily habits is exalted above the fleetness or ingenuity exhibited in escaping from them. The work is well conceived and simply written. To the many who have become nervous concerning the nervousness of their lives, it should bring a wholesome sedative influence.

Italian travels, artistic and sociological.

M. André Maurel's "Little Cities of Italy," translated by Helen Gerard and published by Messrs. Putnam's Sons, takes its readers on what the author terms "an artistic and sociological journey" through two groups of historically significant Italian municipal ities: Florence, with her Tuscan girdle of San Gimignano, Monte Oliveto, Pisa, Lucca, Prato, Pistoia and Arezzo; and the scattered principal cities of the Veneto — Lecco, Bergamo, Brescia, Verona, Vicenza, Padua, Mantua, and Arqua. Dante, Giotto, and Petrarch are the ever-welcome figures which rise oftenest. Some of the content of the book is fresh and original, but more of it is already familiar to those who have some acquaintance with Italian history and art, for whom the book is intended. Among the most stimulating parts is the concluding chapter, in which the author voices his regret that the sacrifice of French blood

in the *risorgimento* has been fruitless of the real freedom which the individual parts of Italy have through all time been seeking. He sees in the still fluctuating Italo-German-Papal political relations only a modern continuation of the historic policy of the Italian — to assure himself of liberty, now by means of Guelf support, now of Ghibelline; a policy which has always brought a measure of independence, but never true liberty. M. Maurel's work, which the publishers have made into a beautiful volume, is characterized by a pleasing delicacy of style, and by touches of sentiment which are only once in a while a little too pronounced — virtues which no doubt lent still greater charm to the original French, and help account for the fact that the work was crowned by the French Academy.

Foremost of the Republics of South America.

An indication of the awakened interest of the people of the United States in the affairs of Latin America appears in the increasing number of books about South America, historical and descriptive. Mr. W. H. Koebel's "Argentina, Past and Present" (Dodd Mead & Co.) is an account of the youngest, strongest, and most "up-to-date" of the South American republics. The author has travelled over much of the country, has consulted the Argentine leaders in finance, agriculture, and politics, and has already published a book on "Modern Argentina." His slender historical summaries are of value chiefly as a setting for the more detailed descriptions of the social and economic institutions of the country. Since Argentina is still mainly an agricultural and grazing country, the author properly devotes much space to the conditions under which farming and cattle-raising are carried on. He also discusses the labor situation, immigration, railway development, social classes, and amusements. The North American will be surprised at the descriptions of the Argentine cities—most of which are evidently fully abreast of, and in some things superior to, our cities of the same size. The illustrations in the volume are numerous and good. Not much can be said in commendation of the author's style. The early chapters are crabbedly written, and there is throughout an irritating use of two words, "ere" and "ethics," the latter always in a most unusual sense.

The play and the book.

Mary Austin's drama "The Arrow Maker," as seen at The New Theatre at the tail-end of its last season, is a worthy attempt to deal with a picturesque and interesting native theme, rather than a successful play for stage purposes. The New York critics conceded its pictorial value, its beautiful setting, and the fine opportunity it offered Miss Wynne-Matthison — an opportunity firmly grasped by that capable player. But a reading of the play as it now appears in book form (Duffield & Co.) plainly reveals that while excellent material is to be found in it, the handling is not such as to give the progression, clash, and tense moments of climax, necessary to make a true drama. The central idea of a handsome young "medicine woman" assisting a young chief by her prophecies because he has secretly won her love, the situation created by his repudiation of that love when he marries a chief's daughter, and the way Chisera gets her revenge, are full of dramatic possibilities. Perhaps the technical reason why the *clinch* is not quite there, is that the spectator's interest is divided between the fate of these lovers and that of the tribe of which they are members; this ethnic motive at the end is the strongest, so that there is a shifting of the emphasis. In sympathetic accuracy of depiction, the play merits praise; the writer knows her subject-matter, and has given a faithful picture in place of the cheap caricatures so often substituted for the truth.

BRIEFER MENTION.

Mr. C. Ainsworth Mitchell's "Science and the Criminal" (Little, Brown, & Co.) contains a popular account of the methods pursued by the intellects of science in their battle with the wits of sharpers. It covers a wide field, from the disclosures which keen analysis may make in handwriting, blood-stains, fingerprints, and chemical findings, to the varied applications of logic in circumstantial evidence, in proofs of alibi, in converting the trivial into the momentous. While the volume appeals to the sporting instincts for which the hunting of the criminal is a game of adventure, it also makes an interesting story of the ways of knowledge as a source of power, — in this instance, of the power to bring to light what the spirits of darkness shrewdly conceal.

There was published at Erlangen, in 1788, a two-volume work by Johann David Schoepf, entitled "Reyse durch Einige der Mittlern und Südlichen Vereinigten Nordamerikanischen Staaten nach Ost-Florida und den Bahama-Inseln Unternommen in den Jahren 1783 und 1784." This work is now translated and edited by Mr. Alfred J. Morrison, and published by Mr. William J. Campbell, Philadelphia. It is the work of a trained scientific observer, who had come to America in 1777 as chief surgeon to the Ansbach "Hessians," who remained in the country for seven years, and wrote several special works about the natural history of the colonies. After the war had come to end, he made the extensive journey described in the work now before us.

A new edition of Ward Hill Lamon's "Recollections of Abraham Lincoln" has been edited and published by his daughter, Dorothy Lamon Teillard. The additions to the original volume, publised fifteen years ago, are some fac-similes of Lincoln manuscripts and an appendix of letters written by friends of Lincoln to Mr. Lamon fifty years ago. Ward Lamon was one of Lincoln's intimate personal friends in his earlier years, and was taken by him to Washington and kept near at hand for personal intercourse and friendly support in the position of Marshal of the District of Columbia. He thus knew Lincoln thoroughly, and his book was written from first-hand knowledge. It is interesting and on the whole trustworthy in the incidents

given, and the light thrown on Lincoln's character; but its material has been mainly incorporated into more recent biographies.

Among those public libraries that concern themselves with the preparation and publication of instructive and timely papers on subjects of local or more general interest, the Free Public Library of Jersey City deserves honorable mention. It was not long ago that we had occasion to commend its excellent illustrated pamphlet tracing the early history of the settlement that afterward became known as Jersey City. And now, in celebration of Flag Day (June 14), it has issued an eight-page treatise on "The American Flag," packed with information on the subject of flags in general and our own flag in particular. The little work is of anonymous authorship, but we are informed that it is from the pen of the assistant librarian, who has evidently had no lack of material to draw upon in the library of the city. No list of authorities is appended, but a footnote informs the reader of "a large and valuable collection of books and magazine articles" in the library, and available for reference or for home reading.

Not long ago, the Rev. Joseph H. Crooker published his volume on "The Church of Today." He has now given us a companion volume entitled "The Church of Tomorrow" (Pilgrim Press). The books were written by one who is an ardent disciple of Christianity, but who has in no way identified himself with any dogma, ritual, or ecclesiastical organization. Both volumes were drawn out by the controversy which is waged by the science and philosophy of our time, with the several expositions of faith, as not resting on a broad and universal basis. The author accepts these grounds of criticism, and gives a view of the church, present and to come, which reposes its claims broadly on all human knowlege. The first book was remarkable for the justness and enthusiasm of its statements, and yet for their soundness and sufficiency. The second book shares these qualities, though one may feel that, dealing with a topic more conjectural, the style is not as simple and impressive as in the former work.

Notes.

M. Edmond Rostand is said to be engaged upon a translation of Goethe's works into French. The first volumes to appear will be "Goetz von Berlichingen" and "Tasso."

An anonymous London philanthropist has lately set aside the sum of $100,000 to be devoted to the distribution of Norman Angell's notable contribution to the peace movement, "The Great Illusion."

"A History of Common School Funds," by Dr. Fletcher H. Swift, Professor of Education in the University of Minnesota, will be published immediately by Messrs. Holt. This volume is said to be the first attempt to give a comprehensive account of the permanent public common-school funds in the United States and their influence.

The works of John M. Synge are being issued in American editions (presumably through arrangement with Synge's executors) by Messrs. John W. Luce & Co. Three volumes have already appeared, comprising the two short plays, "Riders to the Sea" and "The Tinker's Wedding," and the sketches of Irish life and travel entitled "The Aran Islands." Other volumes will follow at intervals. Readers of The Dial will recall Mr. Warren Barton Blake's detailed account of Synge and his work published in our issue of January 16 last.

Collectors of Americana, and librarians, will be glad to know that Messrs. Henry Stevens Son & Stiles of London have just issued a second "Catalogue of Rare Americana," extending to over two hundred pages, and listing perhaps a thousand items. The extensive bibliographical notes and descriptions give the publication a value not often attached to dealers' catalogues.

"The Grain of Dust," published a few months ago, is by no means the last book which we are to have from the pen of the late David Graham Phillips. The Messrs. Appleton have a novel by him in preparation for issue next Fall; and three other stories are to appear within a year or two. All of these forthcoming books had been finished a considerable time before Mr. Phillips's death.

To the charming series of Oxford reprints of first editions (Frowde) we now have added Shelley's "Prometheus Bound" of 1820, edited by Mr. A. M. D. Hughes; and Browning's "Men and Women" of 1855, edited by Mr. G. E. Hadow. These books are just as good as originals for the purposes of scholarship and textual verification, and should be very welcome to students with short purses.

Volume IV. of the new edition of Crowe and Cavalcaselle's "History of Painting in Italy" has just been published by the Messrs. Scribner. The work is under the editorial supervision of Messrs. Langton Douglas and G. de Nicola, and the volume now at hand is devoted to the "Florentine Masters of the Fifteenth Century." This sumptuous publication is a part of the necessary equipment of every student of Italian art.

A supplement to Wagner's Autobiography, reviewed elsewhere in this issue, is to be published shortly by Messrs. Macmillan, in the shape of an English translation of "The Family Letters of Richard Wagner." The translation has been done by Mr. Ashton Ellis. There also comes from Germany the report that a new Wagner manuscript has been discovered. It is said to be a chorus with orchestral accompaniment, written in 1843 for the unveiling of a monument to Frederick August the Just.

"For Her Namesake: An Anthology of Poetical Addresses from Devout Lovers to Gentle Maidens" is the complete title of a charming volume compiled by Mr. Stephen Langton and published by Messrs. Dana Estes & Co. There are one or two selections for each of a long list of feminine names, arranged in alphabetical order. Handmade paper, decorative end-leaves and cover, and presswork in two colors, combine to form an exterior setting that could not easily be enhanced in attractiveness.

Four volumes of literary interest announced for Autumn publication by the Baker & Taylor Co. are "The Poet's New England," by Miss Helen A. Clarke; "The Paracelsus of Robert Browning," by Mrs. Christina P. Denison; "Robert Louis Stevenson: A Familiar Study," by Dr. Clayton Hamilton; and "Loves of the Poets," by Mr. Richard Le Gallienne. This firm also announces "The Book of Scottish Poetry," compiled by Sir George Douglas, Bart., and Miss Edith Rickert's long-delayed anthology of "American Lyrics."

Topics in Leading Periodicals.

July, 1911.

Accent, The Feminine. Shaemas O'Sheel. *Forum.*
Apostles of Reasonableness. Newman Smyth. *Century.*
Arbitration with Honor. Albert B. Hart. *World To-day.*
Armed Peace, Remedy for. D'Estournelles de Constant. *Forum.*
Art, The Subject in. Kenyon Cox. *Scribner.*
Beehive, A Crisis in the. John Preston True. *Atlantic.*
Bierce, Ambrose. Frederick Taber Cooper. *Bookman.*
Birds that Live by their Wits. W. L. Finley. *Everybody's.*
Borax, The Financial Power of. R. E. Wales. *World To-day.*
Caloocan and Its Trenches. Frederick Funston. *Scribner.*
Children, On the Training of. Francis E. Leupp. *Atlantic.*
China, The Struggle for Existence in. E. A. Ross. *Century.*
Cities, The Awakening of the—II. Henry Oyen. *World's Work.*
Civil War, Signal Corps in the. A. W. Greely. *Rev. of Revs.*
Columbia—Alaska's Typical Glacier. L. Martin. *Rev. of Revs.*
Coronation, London and the. Sydney Brooks. *Forum.*
Diaz, Porfirio, at First Hand. R. H. Murray. *World's Work.*
Diplomacy and Arbitration—II. A. T. Mahan. *No. American.*
Edison on Inventions and Inventors. W. P. Warren. *Century.*
Elizabethan Speech, A Survival of. James J. Walsh. *Harper.*
Florida Keys, Wreckers of the. George Harding. *Harper.*
Flying Fast and Furious. Augustus Post. *World's Work.*
Forest Fires, Prevention of. Guy E. Mitchell. *Rev. of Revs.*
Franchise, The Unlimited. Max Eastman. *Atlantic.*
Furuseth, Andrew, The Coming Ashore of. *Everybody's.*
Games and Gangs. Luther H. Gulick. *Lippincott.*
Germany's Fight for Power. F. C. Penfield. *Rev. of Revs.*
Girl, The, of Tomorrow. Edith H. Baylor. *World's Work.*
Golf, The Tragedy of. P. A. Vaile. *North American.*
Hardy, Thomas, Poetry of. Alfred Noyes. *No. American.*
Hat, Learning to Remove One's. G. L. Parker. *Atlantic.*
Hunting in the Rockies. Currie Love. *World To-day.*
Hustling, The Waste of. Walter D. Scott. *Everybody's.*
Insurance, Workingmen's. James H. Boyd. *World To-day.*
Is There Anything New Under the Sun? E. Bjorkman. *Forum.*
Japan's Navy Since the War with Russia. *Review of Reviews.*
Judaism—Is It Necessary To-day? Abrams Isaacs. *No. Amer.*
Kahn Foundation, The. Nicholas M. Butler. *Rev. of Revs.*
Keith, William, Painter of the West. A. Hoeber. *World's Work.*
La Follette: Pioneer Progressive. W. B. Hale. *World's Work.*
Laurier, Sir Wilfrid. Alexander Harvey. *Review of Reviews.*
Lee and His army. Gamaliel Bradford, Jr. *Atlantic.*
Leisure, The Right Use of. Temple Scott. *Forum.*
Luther, Martin, and His Work—VIII. A. C. McGiffert. *Century.*
Lyndon, Barry, The Real. Lewis Melville. *Bookman.*
Magazine Age Limit, The. George Jean Nathan. *Bookman.*
Motor-Car, Farthest North by. Howard S. Hamilton. *Century.*
Music, Democratizing. Donald Wilhelm. *World To-day.*
Narrative and the Fairy Tales.—II. Brian Hooker. *Bookman.*
New York, Up-town. Richard Le Gallienne. *Harper.*
Northwest Corner, The. Carlos, G. Calkins. *World To-day.*
Opium Traffic, Passing of the. Rosa P. Chiles. *Forum.*
Orient, The—What It Can Teach Us. C. Poe. *World's Work*
Paris à la Carte. Julian Street. *Everybody's.*
Pen and Pencil. Arthur M. Chase. *Bookman.*
"Perfect Thing," The Search for the. D. L. Sharp. *Atlantic.*
Polygamy, The New. Frank J. Cannon. *Everybody's.*
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Supreme Court Decisions. Peter S. Grosscup, John Larkin, James M. Beck, W. J. Bryan, F. R. Coudert, Samuel Untermyer. *North American.*
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Vegetarianism, Some Aspects of. A. D. Hall. *Harper.*
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Women, Some Grand Old. Lucy B. Jerome. *World To-day.*
Wood-Engraving, The New Art of. F. Weitenkampf. *Scribner.*

List of New Books.

[*The following list, containing 84 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

My Life. By Richard Wagner. In two volumes, illustrated in photogravure, etc., 8vo. Dodd, Mead & Co. $8. net.

The Autobiography of Alfred Austin, Poet Laureate, 1835-1910. In two volumes, illustrated in photogravure, 8vo. Macmillan Co. $7.50 net.

The Nelsons of Burnham Thorpe: A Record of a Norfolk Family Compiled from Unpublished Letters and Notebooks, 1787-1842. By M. Eyre Matcham. Illustrated in photogravure, etc., 8vo, 306 pages. John Lane Co. $5. net.

Sir William Butler: An Autobiography. By N. F. Butler, C.G.B. Illustrated in photogravure, 8vo, 476 pages. Charles Scribner's Sons. $4. net.

The Life of Sir Joseph Banks, President of the Royal Society, with Some Notices of his Friends and Contemporaries. By Edward Smith. Illustrated in photogravure, etc., 8vo, 348 pages. John Lane Co. $4. net.

The Herkomers. By Hubert von Herkomer, LL.D. In two volumes, Vol. II.; illustrated, 8vo, 234 pages. Macmillan Co. $2. net.

The Public Life of Joseph Dudley: A Study of the Colonial Policy of the Stuarts in New England, 1660-1715. By Everett Kimball, Ph.D. 8vo, 239 pages. Longmans, Green, & Co. $2. net.

John Dennis: His Life and Criticism. By H. G. Paul, Ph.D. With portrait, 8vo, 229 pages. Columbia University Press. $1.25.

William the Silent, Prince of Orange (1533-1584), and the Revolt of the Netherlands. By Ruth Putnam. Illustrated, 12mo, 518 pages. G. P. Putnam's Sons. $1.50 net.

The Queens of Roman England and their Successors. By Alice D'Alco. Illustrated, 12mo, 140 pages. Boston: Everett Publishing Co. $2.

Theodore Parker, Anniversaries of Birth and Death, Celebrated in Chicago, November 13-20, 1910. With portrait, 8vo, 212 pages. Chicago: Unity Publishing Co. 75 cts.

HISTORY.

California Under Spain and Mexico, 1535-1847. By Irving Berdine Richman. With maps, 8vo, 541 pages. Houghton Mifflin Co. $4. net.

The West in the East, from an American Point of View. By Price Collier. 12mo. 534 pages. Charles Scribner's Sons. $1.50 net.

The New Europe, 1789-1889. By Reginald W. Jeffery, M.A. With diagrams and maps, 8vo, 401 pages. Houghton Mifflin Co. $2.50.

A Short History of the United States Navy. By George R. Clark, William O. Stevens, Carroll S. Alden, Herman F. Krafft. With illustrations and maps, 8vo, 505 papes. J. B. Lippincott Co. $3. net.

Lollardy and the Reformation in England. An Historical Survey. By James Gairdner, C. B. In three volumes. Vol. III. 415 pages. Macmillan Co. $3.50 net.

A History of Painting in Italy, Umbria, Florence and Siena. By J. A. Crowe and G. B. Cavalcaselle. New and revised edition. Vol. IV.: Florentine Masters of the Fifteenth Century. Illustrated in photogravure, etc., 8vo, 387 pages. Charles Scribner's Sons. $6. net.

Flowers from Mediaeval History. Minnie D. Kellogg. Illustrated, 16mo, 145 pages. Paul Elder & Co. $1.50.

The Constitution of the United States of America. Limited edition; 4to, 40 pages. Houghton Mifflin Co.

A Page of Forgotten History. By Laura McCracken. 16mo, 115 pages. London: David Nutt.

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THACKERAY.

It is nearly forty-eight years since Thackeray died; for this is the centenary year of his birth, and he lived only to Shakespeare's age. We set no other Englishman at Shakespeare's side, but of those whom we perforce rank below him there are perhaps not more than a dozen who have as large a share as Thackeray in our affection and admiration. In the matter of personality, he is far more to us than the great Elizabethan; for the latter is a shadowy figure whose character is to us almost wholly inferential—built up in imagination from those traits of tenderness and sympathy which *must* have existed in the creator of Shakespeare's world of men and women. But Thackeray is ours in a far more definite and intimate sense; we know him in his habit as he lived, in the way of familiar intercourse, and in the manifold revelations that we owe to the members of his family and social circle. And thus knowing him we wonder at the richness of his mind and the iridescent quality of its expression, at the warmth of his heart and the degree in which it endeared him to his fellow men. Vainly he sought, by his injunction that he should not be made the subject of a biography, to give finality to his exit from the world of men; posterity has not consented to have it thus, and has clung determinedly to his memory, using every available means to keep it from oblivion, and displaying a possibly over-zealous purpose to preserve every scrap of his writing, every line of his pencil, and every incident of his daily life. Affection is not often accompanied by critical discrimination, but it is at least "a good fault" which has led to this raking up of reminiscence and this ransacking of the literary waste-paper basket.

We have had countless novelists since Thackeray; we have new ones every year, and acclaim the better of them in terms that will be amusing to recall when we shall have got the new-comers into some sort of perspective. We sometimes take such delight in a new trick of style, or a new angle of observation, or an ingenious new form of construction, that we fondly imagine the past surpassed, and from the vantage-point of our more refined modern art aver, as in one noteworthy instance, that Thack-

eray's "confidential attitude" would in a modern novelist be found as insufferable as Richardson's prolixity or Fielding's coarseness. But presently we forget the paragon of literary excellence who has persuaded us to so unguarded an outburst, and discern again in our Thackeray a combination of virtues that makes the best of our new discoveries seem the merest creatures of a day in the comparison. We have only to re-open the long-closed pages, and their spell is again upon us, making us wonder at our own forgetfulness, and at our readiness to mistake pinchbeck, or even an alloy of low grade, for the precious metal. There are faults in Thackeray, no doubt, and things that some later writers have learned to do better than he could do them; but what can these matter in the light of the wealth which he offers us with so lavish a hand? The sun may have spots, but we should be ill-advised to worship in its stead any pale though spotless luminary, without the vivifying warmth that is the gift of the orb of day.

The Victorian period of English literature, especially that earlier part of it of which self-satisfaction and smug respectability were the salient characteristics, has now receded so far into the distant past that we may fully realize its contracted vision and its intellectual limitations. Criticism has dealt with it somewhat severely, and been disposed to emphasize its defects at the expense of its merits. It was a stagnant period, and its deadening influence was felt in all its phases of artistic expression. Yet it was a period that produced many outstanding literary personalities, whose voices could not be altogether smothered, but persistently cried out in the wilderness of commonplace existence and comfortable philistinism. The products of that age which survive do so by virtue of the accent of protest and prophesy rather than of the accent of acquiescence. Thackeray survives splendidly in his style and his deep humanity. "In what other novelist," says Mr. Andrew Lang in his invocation of Thackeray's shade, "since Scott was worn down by the burden of a forlorn endeavor, and died for honor's sake, has the world found so many of the fairest gifts combined? If we may not call you a poet, who that was less than a poet ever saw life with a glance so keen as yours, so steady, and so sane? Your pathos was never cheap, your laughter never forced; your sigh was never the pulpit trick of the preacher." Living in a society based in large measure upon shams and hypocrisies, Thackeray naturally incurred the charge of cynicism merely because he pictured the life about him with incisive truth. It was a foolish charge, and has been refuted a thousand times. Could anyone suppose that it delighted him to see men and women actuated by mean motives, or imagine that his zest in analyzing various forms of baseness was the index of anything but contempt and indignation on his part? But his business as a novelist was to depict life as he found it in his own *milieu;* it was by thus holding the mirror up to his own time that he appeared to the clear-souled Charlotte Brontë as "the first social regenerator of the day," and is revealed in such guise to all who look beneath the surface of his writings, and supplement their knowledge of the books by acquaintance with the man.

Thackeray's account has now been long enough closed, and searchingly enough audited, to enable us to know pretty closely how it stands. As a stylist, he has few equals in our literature. "Nobody in our day wrote with such perfection of style," was Carlyle's verdict; and Lowell spoke of the style as "beyond praise—so easy, so limpid, showing everywhere by unobtrusive allusions how rich he was in modern culture." As a novelist, he was the greatest of his time — and that the flowering time of British fiction — with probably only Fielding and Scott for his peers in the whole range of our literature. As a satirical commentator upon humanity, he was one of the most penetrating spirits that ever lived, but with the temper of Horace and Montaigne rather than with that of Juvenal and Swift. "Love is a higher intellectual exercise than hatred," he once wrote to a friend. As a man, he was about as finely moulded in character as humankind is ever permitted to be, lovable as Lamb and Stevenson were lovable, and a very few others of the writing kind. And when he went to "God's next world" an American poet, Richard Henry Stoddard, was moved to write for him this epitaph:

"Where grand old Homer sits
In godlike state benign;
Where broods in endless thought
The awful Florentine;
Where sweet Cervantes walks,
A smile on his grave face;
Where gossips quaint Montaigne,
The wisest of the race;
Where Goethe looks through all
With that calm eye of his;
Where — little seen but light —
The only Shakespeare is;
There this new spirit came.
They asked him, drawing near,
'Art thou become like us?'
He answered, 'I am here.'"

A STUDY IN PROPORTION.

On a hill a little remote from but still overlooking the town of Stratford in England there is a granite shaft, nearly a hundred feet high, which dominates the neighborhood. The history of its erection is as follows: A young man of Stratford, in the manner of his predecessor Shakespeare, went up to London, but instead of going into poetry devoted himself to the manufacture of that other intoxicant, beer. Accumulating a fortune, he returned to his native town, and, possibly fearing that posterity might not realize his superiority to Shakespeare, built himself this monument.

It seems to me that it is a symbol of what is happening all over the world to-day. Shakespeare is accepted as the standard of human greatness, and people are everywhere putting up memorials to themselves, or to those they admire, to equal or overtop his. In criticism, biography, current talk, there is a continual shriek arising that "I, thou, he or she is as great as Shakespeare." Is there any modern writer of importance who has not been compared with, preferred to, or at least judged only a shade less potent than, the master-poet? Even the votaries of practical life have been drawn into the vortex of Shakespearian comparison. A pedestal for Mr. Rockefeller, of course, — but how in the world does oil come into competition with poetry? It is immensely flattering to Shakespeare that he is selected to keep the list against all comers; but a better sense of values and proportion would discharge him from his perpetual vigil. A champion of the Ring is not expected to meet a new aspirant for the belt until the latter has overcome all other aspirants. Literary criticism has not yet decided who is the greatest writer of the last century. Byron, Hugo, Wordsworth, Balzac, Shelley, Dickens, Tolstoi, and a score or so of others, are in the running. Each of these has his crowd of followers who cry his name to the skies. In the sober judgment of the world, only one modern has drawn himself out of the ruck and got into the class with Shakespeare. And Goethe — as he saw and said himself — has little of the power of his predecessor.

Near things loom large, and new things are usually bright. Criticism is largely a matter of nerves; appreciation depends on subjective feeling. What is novel strikes us with more force than what we have long known. And there is a measure of truth in Victor Hugo's fine saying that all masterpieces are equal. Anyone who has done perfectly a piece of work, however small, which is of constant appeal, is free of the domain of letters. But writers differ in intensity, variety, velocity, mass. There are many elements which must be calculated before we can assign them their respective importance.

Just to lift one corner of the cloud-curtain of that supreme and starry world of Shakespeare which impends over modern literature, I should like to make a little study of the type of female character which he has made peculiarly his own — the brilliant, intellectual, fearless girl, who is really "a pure anticipated cognition" of our most recent feminine ideals. Where did he get his conception? Of course, history is strewn over with women of force and intellect, from Hypatia to Joan of 'Arc; and many others emerged from mythology and poetry — the Greek and Scandinavian goddesses and heroines, the Clorinda of Tasso, the Britomart of Spenser. These are satisfactory enough in action, but it was reserved for Shakespeare to make them speak. Retaining the nobility of character belonging to the scattered historic or mythical women, he gave them the glittering rapier of the tongue, by which they could more than hold their own against their opposites or enemies, the men.

There are many studies of this wise-virgin type in Shakespeare — Beatrice, Portia, Isabella; but his best all-around girl is Rosalind. Fearless, witty, true hearted, and brilliant, she is his most dazzling if not deepest female creation. For centuries she has been the favorite of the English speaking stage. As Hamlet is said to be actor-proof, so Rosalind plays herself. Many actresses have interpreted her supremely well; but, given only the most modest equipment, it would be difficult for any young woman to fail entirely in presenting the part. For one thing, Rosalind dominates her play as completely as Hamlet does his. She is the central fire which lights up all the other pensive and rather shadowy characters. Even in her eclipse at court, the reigning Duke's daughter is only a foil to her, and she goes into exile like a torch carried through the woods. Probably the very best kind of a young woman has a touch of boy in her. Something more of Rosalind than her attire is virile. She seeks adventures like a Paladin; and though she faints when her affections receive a shock, we feel that she would meet real danger with heroism. But of course her supreme gift is that of brilliant speech. It runs through all the gamut of which wit is capable — gayety, mockery, irony, badinage, humor, sarcasm. Yet it is never less than womanly, ladylike. She is the brilliant forerunner of the Bachelor Girl of to-day — the bright exemplar whom most women would like to resemble. Let us see if any subsequent literary creator has made her match.

The intellectual heroine, once invented, had more or less to conquer the world; and accordingly we find Molière much concerned with her. In several of his comedies, he merely satirizes her; but at length he feels her fascination, and begins to realize her, after the French type, in "The Misanthrope." Célimène is a thinner and harder creation than Rosalind. All romance is left out of her. She flies the woods and desert wastes, as Rosalind hies to them. She is of the city and society. Her speech has none of the rich natural joy of Rosalind's. It is calculated — polished to a cutting edge. And in spite of its high breeding — the air of the grand dame which Molière contrives

to stamp upon it — it has something of a hint of the repartee of the fish-market. Yet Célimène has at least the suspicion of a heart. Though she prefers to torment, she might possibly be induced to love. As it is, she is perhaps the most fascinating young woman in French comedy; only, she is not central in her play, as Rosalind is in hers. At most, she is a siren of the surf whose white arms wreathe round or beckon afar to the dark abrupt rock of Alceste.

Congreve's Millamant is Rosalind's nearest rival in literature. She is the artifice of artificiality. She lives and breathes in the atmosphere of Pope's "Rape of the Lock." But in her own sphere she is as rich a creation as her Shakespearian sister. She is more mature. She is all woman. There is certainly no shadow of the doublet and hose in her disposition. She has vapors and languors and ineffable airs. She demands admiration as a right. She lives on a diet of the hearts of men. Like a divinity, she would starve if the smoke of incense were shut off from her. Yet she is utterly without ill-nature, and we feel that at bottom she is as loving as she is lovable. In speech at least, she is fully the equal of Rosalind or Célimène. Perhaps more than is the case with either of these, her words are impregnated with her personality. We hear the tones of her voice in them, see her smile and gesture. English speech has never fallen in more faultless cadences than from her tongue. But after all, though she has nothing in her of the minx that Célimène displays, she is only a poor relation of Rosalind in point of character.

Lady Teazle is the daughter of Célimène — merrier, shallower, more rowdyish. She picks up the rapier of wit and dashes into the great scandal scene with immense animation; but she does not dominate and direct her coterie as Célimène does. And in that most effective of all comedy situations, the screen scene, her sword drops from her hand and she is dumb. She is a slight personage indeed compared with the rich full-blooded girls of Shakespeare or Congreve.

So much for the dramatists in their best embodiments of this type. The novelists, of course, have taken it up; but it may be said at once that their success is in inverse ratio to the mass of their efforts. The twenty thousand words of a play may generally be depended upon to produce a more distinct creation than the one hundred and fifty thousand of a novel. Scott's Di Vernon is perhaps the first satisfactory instance of the type in novel literature. She is a girl of gold. She is as high-spirited and fearless as Rosalind, and is engaged in scenes almost as romantic. She protects the man she loves, and fences with and foils her treacherous cousin. But though Scott allows her to be unconventional in action, he hardly permits her to rise out of conventionality in speech. Indeed, though he could be terse and vivid enough in speeches of passion or eccentric character, his dialogue does not often shine or glow with wit.

Wit there is in plenty in the pages of Jane Austen; but it is a delicate wit, a miniature wit — hardly that nurtured by high natural spirits or polished in the strife of the world. Elizabeth Bennet is the prose Rosalind of an English country-side. She is quite adequate to her occasions and surroundings; perfectly able to take care of herself where nothing is likely to happen to her, and capable of conquering where there are no antagonists worthy of her steel. She is as brilliant as quiet good taste will permit her to be. Tamed Rosalind as she is, we all love her and think Darcy's mansion and park her fitting reward.

George Sand preached the evangel of woman's rights, and illustrated it to the extreme in her own life. It is natural, therefore, that we should look to her for some brilliant exemplar of the woman of intellect. It is pretty hard to find one in her works. The Indianas and Consuelos revolt, but they revenge themselves on man by physical rather than intellectual means. Edmée in "Mauprat" is perhaps her most brilliant heroine. She fights the duel of sex with sweetness, constancy, and valor. But George Sand's languorous and multitudinous prose is hardly calculated to receive the stamp of wit-coinage. We may dismiss even Edmée as only an acolyte in the temple of female intellect.

George Meredith was interested all his life in the question of woman's intellectual equality with man. He believed in it and fought for it; and when he made his greatest effort to exemplify it he seems to have persuaded himself that he had won his cause and achieved a masterpiece. And, verily, by his enthusiasm he almost persuades his readers also. Before Diana of the Crossways he prostrates himself with Eastern obeisance. He serves her as a lover and a slave. He thinks no evil of her himself, nor will he permit anyone else to do so. Probably no author ever exhibited his adoration of a character to such an extent. Yet when the reader can free himself from Meredith's special pleading, things do not seem to be as he states them. Diana does about everything that she ought not to do. Endowed with a small property and many friends, she yet permits herself to contract a loveless marriage with the first well-to-do man who offers himself. From him she runs away, and only is saved from scandal — rather mysteriously — by the intervention of a former lover. Then she becomes a Blue-stocking, writes "brilliant" novels, and sets up a rather emancipated *salon* in London. She flirts with an aged prime minister, and falls in love with his rising nephew; and she betrays him with inexplicable Judas treachery for a sum of money. Perhaps this is all right — perhaps a woman is permitted to do these things; but what we are most concerned with is Diana's succession to the throne of wit and intellect founded by Rosalind. Meredith assures us that this is so. He has even less patience with readers who doubt her wit than with those who hesitate at her character. Now while there may

be no question at all that the novelist himself had a great inheritance of wit, he seems absolutely unable to estate his cherished heroine with any of it. As long as he keeps on describing her, lighting her up with his own verbal torches, we fancy that she does really dim the glories of Célimène or Millamant. But the moment she opens her mouth she is betrayed. Compared with them, she can hardly say "Bo" to a goose. It is certainly singular, that back in the dark ages when women's intellectual equality with man was hardly suspected, Shakespeare should have projected the most brilliant female figure in fiction; while recently, in the very van of the feminist movement, and in the tendance of an intense believer in that creed, the clear bright flame of the Rosalind type should sputter out in the dismal failure of Diana. CHARLES LEONARD MOORE.

CASUAL COMMENT.

A CORONATION WITHOUT A CORONATION-ODE strikes one, if one happens to think of it, as wanting in completeness. What is a poet laureate for, if not to tune his lyre on such occasions? Mr. Alfred Austin, in his just-published Autobiography, says in reference to Queen Victoria's Diamond Jubilee: "Though, as I have already pointed out, it is recognized that no obligation is imposed on the Poet Laureate to write on any event or occasion, I could not help feeling that for such a celebration a Poem by him would be looked for. The whole nation was in a state of pleasurable enthusiasm, and therefore in the best and most amiable of moods." Accordingly, as many will remember, a set of verses was produced which enjoyed a considerable newspaper publicity. One of our leading journals remarks that on this later occasion "the King appears to have forgotten to order the odist to ode," — whereas it was the royal odist's part to take the initiative if he felt moved to raise a pæan of joy. But the coronation was not uncelebrated in verse. An unlaureate Austin, surnamed Dobson, seems to have stepped in at the last moment to supply the omission in a poem which suggests rather pointedly a comparison between the products of the unofficial and official bard.

> "Not with high-vaulting phrase, or rush
> Of weak-winged epithets that tire
> With their own weight, or formal gush,
> We greet Thee, Sire!"

And another Alfred — Mr. Alfred Noyes — helps us to bear the loss of the "formal gush" of an official ode, by contributing a poem whose closing lines will meet a hearty response on this side of the "three thousand miles of sea" which separate England and the United States:

> "They sundered. But how mightily they meet.
> Hark! O'er three thousand miles of sea they greet
> The first gleam of the nobler years to be.
> They stand together in the morning light,
> Here, in the vanguard of humanity,
> Shaking the heart of Chaos and Old Night
> With one harmonious Word — Peace and Good-will."

CORONATION HONORS TO ENGLISH MEN OF LETTERS were but meagrely bestowed, perhaps because the list of other classes of prospective recipients had attained so formidable a length before the poor scribblers were reached. But Mr. Sidney Lee, of "National Biography" fame and a contributor to our knowledge of Shakespeare, was knighted; he well deserved the distinction, as did also, for equally good reasons, Professor Walter Raleigh, who is now Sir Walter Raleigh, which has a fine as well as a familiar sound. Why, however, should these honors to writers have been restricted to scholars? Mr. Thomas Hardy, who has certainly deserved well of his country, still lives, untitled though not unhonored; and the name of H. G. Wells will occur to many as among the more gifted writers of his time. Is Mr. Kipling also to live out his life as a commoner? While honors are going, these and other names of "creative" authors naturally occur to one. But let us hope these men of genius regard with a becoming indifference "rank, title, and all the solemn plausibilities of the world."

• • •

AN EXHIBITION OF THACKERAYANA, in commemoration of the hundredth recurrence of the great novelist's birthday, is now the leading attraction at the Boston Public Library. In the Fine Arts Room have been placed on view not only the library's treasures in rare Thackeray editions and other objects of interest to Thackeray-readers, but also a number of valuable loans from outside. Were it not now the vacation season, or had the forming of the collection begun earlier, the exhibition would doubtless have attained larger proportions. As it is, one notes the first edition of Thackeray's first book "The Paris Sketch Book, by Mr. Titmarsh," also "The Second Funeral of Napoleon" in the Werner fac-simile reprint of the original pamphlet; and, loaned by Mr. Francis Bullard, "Vanity Fair," "The Newcomes," and "The Virginians," all in the original paper-covered monthly numbers, and collectively worth a small fortune. Some of the rarer American editions of Thackeray's writings are also exhibited, and several interesting portraits, including reproductions of his own inimitable drawings of himself. A mutilated Thackeray letter from the Kate Field collection is to be seen, and two copies of the very scarce programme of the Thackeray tableaux given at the Boston Music Hall twenty-five years ago by the Beneficent Society, and participated in by many prominent persons of the city. The exhibition will continue through July.

• • •

THE PROBLEM OF THE UNUSED BOOK, of the book that cumbers the library shelves and is never read, has been made the object of careful study at the Grand Rapids Public Library. Mr. Ranck, the librarian, describes in his current Report the careful examination of circulation records that was made in the circulation department of the library, whereby it was revealed that, out of eighty thousand vol-

umes, six hundred and fourteen had never budged from their places, or rather had never been drawn for home use, while there was a total of more than thirteen thousand that had remained inactive for periods of time varying from two years to forty. Then, to prove how many of these sluggards were hopeless cases, a plan was adopted by which they should be brought out in platoons and marshalled before the borrowing public in open cases, awaiting the call to service. Of the first detachment, two hundred and five in number, twenty-eight aroused themselves from their dormant condition within a month. "Gradually the Library expects," says Mr. Ranck, "to place before the public nearly all or all of these books which, as far as the circulating work of the Library is concerned, have been dead. It will be interesting to notice how many can be galvanized into life in this way. Another interesting fact disclosed is the number of books among these that at one time were exceedingly popular." There will remain, after this test has been carried through, the problem of dealing with the hopelessly "dead" books, some system of space-economizing storage being suggested by Mr. Ranck, who of course would not make the discarded volumes quite inaccessible or strike their names from the catalogue. It is interesting, as well as somewhat surprising, to note from his carefully prepared tables of statistics that biography contains more unused volumes than any other class, a fact partly due, thinks Mr. Ranck, to the great number of biographies "written and published from a sense of duty, as pious memorials, rather than for any real literary or historical reason." This whole study of an important question, occupying four pages of an unusually interesting and varied library report, seems to be, in most of its details, pioneer work. It would be useful to have returns from other libraries concerning the same problem.

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THE FISH IN LITERATURE, as also the fish in oral narrative and reminiscence, has played an important part; how important, may be at least partly indicated by calling attention to the size of the collection of books on angling, ichthyology, fish-culture, and kindred topics, owned by the Hon. Daniel B. Fearing of Newport, Rhode Island. So noteworthy is this library that its owner enjoys the distinction of being the only book-collector honored as such with a Harvard degree. There are already more than ten thousand volumes in the collection, fifteen hundred of which were added within the last year, and it is still growing. But when one reads some of its titles, one sees less reason to wonder at the size of the library than to question whether any limits can be set to its possible growth. All sorts of books, — travels, biography, essays, poetry, — are welcomed, provided only they have some allusion to fishing or to fishes. Thomson's "Seasons" and Pope's "Windsor Forest" have a place on Mr. Fearing's shelves, as do also Thoreau's "Walden" and Mr. John Burroughs's "Locusts and Wild Honey." Of course the Bible and Shakespeare and many of the Greek and Latin classics must be there, or will eventually be there, because of their references to the sport favored by the Newport collector. But the magnitude of his undertaking is considerably diminished by the fact that the fish in fiction (that is, in novels) is apparently not included in his quest.

* * *

LEGISLATORS' ENGLISH, as is well known by this time, often leaves much to be desired in point of correctness, but it atones for this deficiency by injecting an unexpected and truly refreshing element of humor into the dryness and dulness of statutory law. For example, a Kentucky enactment forbids "the discharge at random" of any "deadly weapon, whether said weapon be loaded or unloaded." It was in Missouri, however, and not in the Bluegrass State (where such a law might have been expected), that a statute was passed prescribing the ingredients which alone might legally be used in the manufacture of beverages, and interdicting, by omission, the use of water for such purposes. A certain western State, zealous in the development of its natural resources, established a horticultural commission empowered "to employ an etymologist and establish horticultural districts." In providing for a "State Etymologist," it builded better than it knew. The Solons of Arizona are reported to have passed a law at their late session making it a misdemeanor for any person "to pluck an ostrich feather or plume without the consent of the possessor" — an enactment that must have been worded by a member of the Audubon Society, or of the S. P. C. A.

* * *

JUVENILE BOOK-HUNGER, especially as observed among the little Poles and Greeks and Portuguese and other non-Yankee children that throng the branch libraries and reading-rooms in the poorer sections of our large cities, is as eager and insatiable as a growing child's hunger for food. These little fellow-citizens of ours, as noted recently at the North Bennet Street Reading Room in Boston, have a wholesome craving "not only for fairy stories and for all the mass of imaginative material in the general class of 'juvenile literature,' but also for the books which open the world of nature and of art to their minds. 'A book all about moths,' 'a book where I can learn how to call the stars,' 'a book with pictures of the North Pole,' — these are the sorts of requests which pour into the ears of the attendants in the children's room in the North End." A further quotation may be permitted from the Boston Public Library's interesting Fifty-ninth Annual Report. "Among the children whom we call happier than those who fill North Bennet Street there are too many who must be coaxed or driven to taste the joy of reading. But in North Bennet Street, the worn, shabby book is the key to a palace of delight, and the crowded rooms are positively ablaze with the sheer happiness which radiates from the faces of the scores of reading

boys and girls." The pity is that they have not long before this been provided with ampler quarters for their intellectual refreshment. At present the children crowd the rooms to suffocation, and even cluster about the windows outside to see what hope of accommodation there is for them within.

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THE LIBERTY OF A LOOSENED SPIRIT (to use Emily Dickinson's apt phrase) was never better exemplified than in a touching incident reported by a member of the Examining Committee of the Boston Public Library. The scene is laid in the squalid North Street reading-room. "The books were being distributed from the big wooden chest, while the children crowded about as at the unearthing of hid treasure. One little chap on crutches waited impatiently in the background. It seemed as if the last book had been taken out when his thin voice cried, 'Oh, teacher, ain't my Brownie book come?' There was a whole world of bitter disappointment in his tone. Then from the very bottom of the box his Brownie book was brought forth. He snatched it, tucked it under his arm, swung bravely off on his crutches to a corner of a table, seated himself, buttressed his elbows on the table and his head on his hands, and in two minutes had left behind him lameness and poverty and ignorance, and had become one who might well be the envy of a king." And so we leave him, his "bequest of wings" more than making good the loss of the free use of his legs.

"He ate and drank the precious words,
His spirit grew robust;
He knew no more that he was poor,
Nor that his frame was dust.
He danced along the dingy days;
And this bequest of wings
Was but a book. What liberty
A loosen'd spirit brings!"

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APROPOS OF THACKERAY, whose name and fame are echoing and re-echoing this summer over a considerable portion of the book-reading world, the centenary commemoration dinner, on June 28, at the Charter-house, with the reception that followed and that was graced with the presence of the novelist's daughter Lady Ritchie, who has also contributed many articles of interest to the Thackeray exhibition opened two days later, deserves at least passing mention, — as does the effort announced as being made to identify the chambers occupied by Pendennis in "Hare-court, in the Temple," for the purpose of marking them with a tablet. Of even greater interest to most of us is the publication in the June "Harper" of that recently discovered Thackeray manuscript entitled "Cockney Travels," which the traveller's gifted daughter has so agreeably annotated, and which is accompanied by a characteristic letter to "dear old Yedward" Fitz Gerald, illustrated with a drawing of "the splendid chamber-maid at Chthlangothlen" and another hasty sketch. Truly this is a rich season for the Thackeray-lovers. Next year the Dickensites will have their turn.

AN ANTI-WAGNERIAN MUSIC CRITIC, whose death coincides with the appearance of the German composer's noteworthy autobiography, and whose devotion to the cause of good music extended over half a century and more, has left by his departure a vacancy in London's music world that will not soon be filled. Joseph Bennett, for many years music critic of the "Daily Telegraph," and latterly known as the dean of his craft in England, died last month at the age of eighty. Trained in his youth in church music, he was for a while organist at Westminster Chapel, and he continued through life to cling to the old traditions, and, at least by his negative attitude, to oppose the musical trend of his times. At one period a warm friend of Sir Arthur Sullivan, he deplored what he considered the latter's waste of unusual gifts in the composition of light operas; and this lack of sympathy finally alienated the two. But the world at large finds cause for rejoicing in the serious Mr. Bennett's failure to turn his friend from "Pinafore" and "Patience" and "The Mikado" to oratorios and cantatas and grand opera.

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A CLASS REUNION EXTRAORDINARY, in which every surviving member was present, though all were octogenarians and had been graduated sixty-two years ago, was held at the late Williams College commencement. But it ought in truthfulness to be added that only two members of this class ('49) still survive, and it will interest readers of THE DIAL to learn that one of these members is Dr. John Bascom, long an honored teacher of the college, for thirteen years (1874–87) president of Wisconsin University, prolific writer on literary, economic, philosophical, and religious topics, and for many years a valued contributor of book-reviews to these pages. Dr. Bascom's home is in Williamstown, where he enjoys the consideration and respect due to a professor emeritus of distinguished services to his alma mater and as a public-spirited citizen of civic usefulness to his community. Nor is his fame by any means restricted to his college and his town.

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THE MULTIPLICATION OF ACADEMIC DEGREES, to the delight of those who are unhappy without a string of initials after their names, has begun with the creation of a new doctorate (which, by the way, was predicted by us a year ago in these columns) by the University of Michigan. The expert attention now given to public health, with post-graduate courses to inculcate its principles, makes natural and fitting the bestowal of a diploma that shall specify the peculiar equipment of those who have mastered the science in its higher branches. Accordingly the degree of Doctor of Public Health has been created by the above-named university, and the first honorary recipients of the title are the heads of the health departments of Chicago and Detroit. If this devising of new degrees is not carried to a ridiculous excess it may well prove a welcome relief to the strain now put on existing academic titles of honor, notably upon the much overworked LL.D.

The New Books.

The Evolution of a Poet Laureate.*

Mr. Alfred Austin approaches the task of writing the autobiography of a poet laureate with all the seriousness befitting so august an undertaking. And indeed his "Autobiography," now published in two handsome volumes of generous proportions, is in one important sense an epoch-making work. For what other poet laureate of England has ever left behind him a full and satisfying history of his gradual development from the grub of literature-nibbling immaturity, through the chrysalis of meditative and silent growth, into the glorious creature of aërial flight and tireless wing? Not one; nor (our still hale and vigorous and youthful though no longer young Mr. Austin will join us in hoping) shall we soon have such another autobiography of a court poet of Britain. The "difficult and dangerous undertaking" which he at the outset confesses such a work to be, though he applies the words to faithful autobiography in general, is not likely to be essayed more than once in several generations.

Mr. Austin was born at Headingley, near Leeds, May 30, 1835, his father being a wool-stapler (the last in a line of apparently prosperous wool-staplers), and his mother a Locke, sister of that Joseph Locke who with Robert Stevenson made the plans and specifications for the first railway in England. "Intellectually clever she was not," writes her son, "but she was supremely intelligent; and her love of music, together with quickness and retentiveness of it, as of old Songs and Ballads, was great." The young Alfred was reared in the faith of his paternal ancestors, the Roman Catholic, and was therefore debarred from the privileges of an Oxford or Cambridge education; but the Jesuit and other sectarian schools he attended were strong in the classics, and it was to these and kindred studies that he felt himself most powerfully drawn. Before he was fourteen he was well-grounded in Latin, French, and Greek, and was an eager reader of everything readable that came within his reach. At eighteen he passed the examination for the bachelor's degree at London University, which at that time was empowered only to examine and confer degrees on the students of the various non-Anglican colleges affiliated with it. Study for the bar followed, and he was called in 1857, but practised his profession only three years, when a modest legacy from his uncle Joseph Locke enabled him to abandon an irksome routine and devote himself to the muses. Italy and poetry and the publication of his first book ("Randolph, a tale of Polish Grief"), and other delightful matters, came crowding close upon one another at about this time, and the reader is made to feel how glorious and joyous a thing it was to the misfit lawyer to be free, with all the world before him and no achievement in literature too exalted to be beyond the range of possibility. Courtship and marriage (to Miss Hester Mulock) came in due course, and thereafter a life of increasing happiness and of growing absorption in the interests and pursuits that most appealed to him. Not without cause does Mr. Austin say of his book, in its opening paragraph: "I observe the prevailing note is one of cheerfulness, due in great measure to the unmerited good fortune that has attended the writer since he had full liberty to make good or ill use of the opportunities presented by life."

Mr. Austin's years in Rome and Florence and elsewhere in Italy fell at a fortunate time. The changes and modernizations that were soon to follow had not then been dreamed of, and the number of congenial fellow-countrymen sojourning in that land of sunshine was large. We find him enjoying the society of Charles Lever and his family, Thomas Adolphus Trollope and Mrs. Trollope, Miss Isa Blagden (whom the reader will remember as the intimate friend of the Brownings), Lady Orford and her two young daughters, Sir George and Lady Otway, and, among foreigners, Pulszki the Hungarian patriot and exile, Bakounin the Russian nihilist, and others. It is a little strange that we find no mention of either Robert or Mrs. Browning in these Italian wanderings, nor any of Walter Savage Landor; but the fact that it was not until the summer of 1860 that the first journey was made probably explains the matter sufficiently.

Among passages of peculiar interest, either as relating to the development of the poet or as containing his reflections on the art of poetry, a few may be selected for quotation here from the two ample volumes whose pages contain so much that will attract the student of Victorian literature. In one of these Mr. Austin pleasantly recalls his days of thraldom as a London law student.

*The Autobiography of Alfred Austin, Poet Laureate. 1835—1910. With illustrations. In two volumes. New York: The Macmillan Company.

"On Sundays I not infrequently spent half the day at Wimbledon, rural and unspoilt in those days, with some old friends of my own people, and who extended to me the greatest kindness. But it was the sights and sounds of Nature that gave me then, as since, the chief of my pleasures. To hear, as I walked up from the station to their house, the lark singing its way aloft, to wander and sit among the gorse on the Common, to listen to my accomplished hostess playing the Sonatas of Beethoven, these constituted my real life, and not 'Sugden on Powers,' somebody else on 'Remainders,' or the 'Settlements' and 'Conveyances' submitted to my inspection. Attendance at Lectures in Hall, and eating one's Dinners there, for three years, sufficed in those days, if one had a University Degree, to qualify one for admission to the Bar; and of these facilities I availed myself. Maine was the Lecturer, the most erudite of his class; and, while he discoursed, I read some classical work or other in a living or dead tongue."

No poetry, declares Mr. Austin, is thoroughly appreciated until it is known by heart; and that he knows a good deal of it by heart is apparent to his readers. It must be added, however, that his quotations are in the great majority of instances from his own poems, whole pages of which are frequently given as the readiest means known to the author for depicting his state of mind at a certain time, or for presenting to view the successive stages in the evolution of the poet. Of his early readings, after Scott and Byron, he mentions Pope, Gray, Goldsmith, and Crabbe, and continues:

"I turned to them with almost equal interest, and they acted as a corrective, or complement at least, to Scott and Byron; thus early confirming in me what I then suspected, and have long been assured of, that the best poetry is romantic in feeling and classical in expression. A potent stimulus to this conception of the dignity and character of poetry was imparted by my first acquaintance with the *Iliad;* nor was this confined to school hours or the time assigned to study at St. Edward's. During the ensuing holidays, my sister Winifred had to listen while I stood on the seat of the summer-house at Headingley, and declaimed to her Pope's version of the oratorical or sanguinary sequel to the fugitive frailty of Helen."

A little clearer and better-expressed than the conclusion of the foregoing is this from his first visit to Italy:

"The six months I spent in Rome were almost wholly barren of poetic production; but as I had come to Rome for Rome's own sake, and for the quiet instruction and enjoyment I expected and received from it, I did not at the time trouble myself with that circumstance. I did not then, any more than since, regard poetry as something to be produced by the mere exercise of the will; and during my first sojourn in Rome, the occasions were few that spontaneously gave birth to it."

One of these few occasions — a sleepless night during which the poet lay listening to the plashing of the fountain in the square beneath his window — gave birth to a poem of some length ("Two Visions") which is reproduced — a smoothly-flowing piece of verse with some picturesque passages and apt phrases, but not perhaps quite worth a whole night's sleep.

Mr. Austin's connection with the London "Standard" gives occasion for considerable interesting reminiscence, notably in connection with the Franco-German War, whose progress he reported for the above-named journal, and many of the chief actors with whom he came into contact. Some good near-views of Bismarck, whom the journalist could not but greatly admire, are furnished, as also a picture of Paris in the closing days of the siege, and a more than glimpse of Berlin *en fête* and the triumphal entry of the victorious home-coming troops. But here is something more interesting, about Tennyson:

"When I left, he walked with me as far as the wooden gate that led into the lane I had come by, and, in answer to my expressing the hope that I should be welcome if I came to see him again, he said, but in a half-gruff manner, as though he disliked saying anything agreeable, 'I shall always be glad to see *you*.' But just before this *Au revoir!* he said to me, as we leaned over the gate, 'What a vulgar people the English are! They come here, to watch for me; and when they see me, they exclaim quite loudly, "There's Tennyson."' I repeated this afterwards to Mrs. Stuart Hodgson, whereupon she said that he would have been much more annoyed if they did *not* come. I believe this to be true, and to arise from, if I may use what may seem to some a paradoxical expression, the intricate simplicity of his character. I once heard Hutton and Wilfrid Ward, in talking of him, differ utterly as to his disposition; one maintaining that he was the most self-conscious, and the other that he was the simplest of men. He seemed to me to be both; but he had been made self-conscious by others, whereas his simplicity was congenital with him, and remained part of himself. To me the union of the two added to his attractiveness; and, after that first meeting, I went away liking him exceedingly."

The author further eulogizes his "never-to-be-forgotten predecessor in the Laureateship" as "the greatest Poet of our time, and certainly the most popular," forgetting that in popularity, from the bookseller's point of view, Longfellow exceeded him.

With good taste and commendable restraint, Mr. Austin makes but brief reference to his appointment as poet laureate, though he makes it evident that he was duly conscious of the honor conferred. His book closes with the death of Edward the seventh and the completion of his own seventy-fifth year. It is with good reason that he looks back complacently on those seventy-five years and views with a contented seriousness what he has done to make them full years

and not unmemorable. But the world has a cruel way of refusing to take altogether seriously a man who takes himself too much so; and thus our autobiographer, with his somewhat conspicuous lack of humor, becomes, in a manner the reverse of Falstaff's, the cause of humor in other men. We must not close without commending the excellent workmanship, in typography and illustration, that adds so much to the attractiveness of the two volumes.

PERCY F. BICKNELL.

THE FRANKFORT BOOK FAIR.*

In the reproduction of the "Francofordiense Emporium of Henri Estienne," Mr. James Westfall Thompson and the Caxton Club of Chicago have made a noteworthy contribution to the literature of the book-trade and to the literature of scholarship. The monograph, which is now for the first time presented with the advantage of an English version, of a comprehensive introduction, and of elucidating notes, has long been famous in the literature of the book-trade, and as one of the most distinctive professional productions ever made by a publisher. The author, Henri Estienne the second, is probably entitled to the highest rank among the printer-publishers who were not only manufacturers of books but who contributed authoritative scholarship as well to original writing as to the editorial work of preparing for the press the texts of books accepted as classics. The contribution of Henri Estienne the first (whose work was done between the years 1496 and 1520) to the development of printing was more important than that of his grandson whose publishing undertakings began in 1554 and ended with his death in 1598; but the contributions of the younger Estienne, in scholarly editing, in original literary production, and in work for the development of the book-trade and the furthering of the machinery for the distribution of books, constituted together the most valuable service rendered by any one of the long series of distinguished publishers of France.

As a scholar among the publishers, Henri Estienne the second occupies, as pointed out, a high, if not the highest, position in a series which began with the institution in Venice, in 1494, of the printing press of Aldus Manutius. The undertakings of Aldus were, of course, carried on under very much greater difficulties than those which had to be met by Estienne in Paris a half century later. In the time of Aldus, there was practically no organization of the book-trade; and the facilities for reaching possible customers throughout Europe with correspondence and with books, and of securing from the buyers the remittances for books delivered, were very meagre. When Aldus had taken the risk, with the aid of his friend and editorial associate Musurus, of bringing into print an edition of a Greek text, his labors had only begun. It was then necessary for him to come into correspondence with scholars in distant convents and in the few university centres, and to make clear to these correspondents the purpose and character of the Greek literature that he was attempting to introduce into Europe. If he could persuade the correspondent to send an order for the book, he then had the task of securing its safe transportation, often at a time when inter-state connections were interrupted by war; and, finally, he had to wait for many weary months before an opportunity occurred for a safe sending of the payment due. It is not to be wondered at that, with a passion for the production of scholarly, and particularly of Greek, literature at a time when the demand for such literature had still to be created, Aldus should, after long years of painstaking labor, have died a poor man.

In the middle of the sixteenth century, at the time of the beginning of the work of Henri Estienne the second, a more scholarly public, interested in the purchase of editions of literature known as classical, had been created, and machinery was in existence through which these possible buyers in universities, in ecclesiastical centres, and among the better educated of the nobility, could be reached. The book-trade itself had been organized; and the most important evidence and factor in such organization was the great Book Fair held in Frankfort. Frankfort had from the early part of the thirteenth century been utilized as the headquarters for a semi-annual fair at which were distributed all classes of goods brought together from all parts of the world. The institution at this Fair of a section devoted to the sale of books dates back to 1480. Immediately after the beginning of printing, Frankfort had become an important centre for book production; and during the century preceding 1450, the manuscript trade in Frankfort had been more important than that of any other city in Germany.

Estienne made a practice of being in Frank,

* THE FRANCOFORDIENSE EMPORIUM of Henri Estienne. Edited, with historical introduction, Latin text with English translation, and notes, by James Westfall Thompson. Illustrated. Chicago: The Caxton Club.

fort twice a year with samples of his beautifully printed books and with the announcements of the books that he had in preparation or in plan. It was his custom to utilize the counsel of representatives of the book-trade gathered together from all parts of Europe, for advice as to the wisdom, from a business point of view, of undertakings that he had in plan. With his own keen ambition to further the production and distribution of scholarly literature, it not infrequently happened, as he naïvely reports in his correspondence, that the publication of books which he believed would prove of material service to scholars throughout Europe was advised against by practical book-selling friends on the ground that although they would undoubtedly be welcomed, they would not be wanted by enough people. The problem of Henri Estienne in regard to works of this class differs not at all from that of publishers of to-day. The character of the books that Estienne carried with him to Frankfort may be indicated by a brief selection from his publishing list. The first book issued with his individual imprint (after the death of his father Robert) was an edition of the Odes of Anacreon, printed in 1554. The volume contains, in addition to the Greek text, a Latin version of the Odes, prepared by the publisher himself. During 1555, Estienne was busy in Italy collecting and collating manuscripts. In 1556 he issued an edition of the Psalms in a Latin version. This was the combined work of George Buchanan a Scotchman, M. A. Flaminius an Italian, Solomon Macrinus a Frenchman, and Helius Eobanus a German. The work was completed under the editorial supervision of Estienne himself. In this year, he began work with a group of scholars whom he had brought together for the purpose, on his great "Thesaurus Græcus." In 1557, Estienne produced editions of Æschylus, Aristotle, Theophrastus, and Athenagoras; also the "Lexicon Ciceronianum Græco-Latinum." This last was his own compilation.

In 1558 Henri gave evidence of the importance of his relations with Germany by accepting the appellation of *Typographus illustris viri Huldrici Fuggeri*, etc. Huldric Fugger was a native of Augsburg, born in 1526. He belonged to a family conspicuous for its antiquity, its mercantile ability, and its wealth. He was himself a scholar, and he became an eminent patron of literary men. He expended great sums in the purchase of trustworthy manuscripts of ancient authors and in having produced from these satisfactory printed editions. After some experimenting, Fugger finally selected Estienne as the printer whose work could best be trusted to meet his own high standard of accuracy and beauty. The Fugger family had for several generations carried on business not only as merchants and bankers but as what we should call forwarding agents. As far back as the time of Aldus, Estienne had found the Fuggers the most responsible people through whom to make delivery of books to his correspondents throughout Europe and through whom to secure later collection of the accounts. But the distributing and collecting machinery of even so great a House as Fugger could not be trusted to work smoothly in time of war.

In 1558 Estienne issued the Edicts of Justinian, printed in Greek and Latin; in 1559, the "Bibliotheca" of Diodorus with annotations of his own, and in 1561 the complete writings of Xenophon; in 1563, the Catechism of Calvin translated into Greek by the publisher, and a treatise, original with himself, on the relations between Greek and Latin; in 1564 "Fragmenta Pœtarum Veterum Latinorum." This latter work was undertaken out of regard for the memory of his father, who had begun the collection of the material. In the same year he issued a Greek Anthology, with annotations by the publisher. By way of exciting the emulation of young poets, Henri introduced into his annotations fifty translations of a single distich. In 1566 he issued the histories of Herodotus in a Latin version, and later an "Apologia pro Herodoto." This latter became famous, and was brought into print throughout Europe in a number of editions, the latest one being that of the Hague in 1735. In 1568 he issued "Annotationes in Sophoclem et Euripidem, Henrici Stephani." This book is evidence that such little matters as the battles of St. Denis and Jarnac were not permitted to interfere either with the classical studies or with the printing-office work of the publisher. In 1572 Estienne completed the most important production of his busy life, "Thesaurus Græcæ Linguæ, ab Henrico Stephano constructus," etc., in four volumes, folio, with two supplementary volumes containing an appendix and an index. A year later was issued a seventh volume, with two glossaries and a treatise on the dialects of Attica. This "Thesaurus Græcus" was completed by Henri at about the same age as that at which his father Robert had published his Latin Thesau-

rus. These two works would have been, for any generation of publishers, creditable examples of scholarly and public-spirited enterprise. In 1574 Estienne brought to completion a magnificent impression of the works of Plato, the editorial work on which had been done chiefly by himself. According to Mattaire, hardly a single typographical error is to be found in the three volumes. The first volume is dedicated to Elizabeth of England, the second to James VI. of Scotland, and the third to the Republic of Berne. When we remember that publishers like Robert and Henri were the compilers of the notes, commentaries, and separate treatises, which make up a large portion of the volumes, and that their labor as editors and as authors was carried on in stormy times and amidst the engrossing cares of an absorbing business, the *Thesauri* remain magnificent monuments of the scholarship, the capacity, and the persistent energy of the two Estiennes. The Thesaurus, like not a few other public-spirited undertakings of scholarly publishers, brought to this author-publisher loss instead of profit. King Henry the Third, "in consideration of the great service rendered by Estienne to France and to literature," promised him, in 1578, a donation of three thousand livres; but the money was never paid. As, however, this was a year of active warfare between the Catholic League and the Protestants, there may have been some excuse for the failure of the King to keep his promise. In 1568, Henri had printed his "Epistola de suæ typographicæ statu," etc. This presents, in an *Index librorum*, a record of his publishing undertakings, together with a description of the purpose and character of the great "Thesaurus." A portion of the "Epistola" is devoted to a recital of the injuries done to the authors of classical antiquity by ignorant and careless editors, and by credulous printers, ready to accept on the authority of such editors new readings and unfounded "emendations" in the text. The "Epistola" closes with a humorous complaint of the trivial and harassing interruptions to which a scholarly publisher is exposed, at the Frankfort Fair and elsewhere, from applicants for information concerning his publishing undertakings and plans. The complaint is printed in Latin iambics. It will be noted that the *Index librorum*, or general catalogue, of Estienne had been prepared for the purpose of answering in print inquiries from correspondents. Aldus had been driven to a similar course as early as 1498, but even in 1568 catalogues were the exception rather than the rule. I quote from the English version of Greswell.

"I'm harassed by the crowd of those
At Frankfort who their wares expose;
And ever ask, 'What are you doing
In prospect of the Fair ensuing?
New works you'll show, impressions splendid,
Where learning stands by Art commended?'
If I say 'No,' 'Tis strange! what, none?
At least then promise 'next but one.'
Still say I 'No,' expostulation
Assumes the tone of indignation
That Frankfort's mart's so strongly slighted,
And faith is broken — never plighted.
Again, these quidnuncs set aside,
With letters, ceaseless, I'm annoyed,
Italian, English, German, French,
All on my studious hours entrench.
'What last has been achieved and ended?
What are the impressions next intended?'
Nor to such modest queries stinted,
Of books in print or to be printed
A thousand others they propound
Which e'en a prophet would confound.

. . . . . .

Of what advantage all these letters?
Not stimulants are they, but fetters,
As though you'd spur a steed that's idle,
Yet check his progress with the bridle.
My press resists the condensation
That to such foppery gives attention;
Stands still and bids them longer stay for
All they suggest, or even pay for.
For this annoyance then, be sure
Not small intent to find a cure.
Of books to former fairs I've given,
Or now project by leave of heaven,
These pages few, as best may suit you,
In form of catalogue salute you;
Which you'll my Rescript please to call,
Addrest to none and yet to all."

Henri's complaints concerning futile and troublesome correspondents might, of course, be repeated to-day in many a publishing office; but the modern publisher is helped out of the difficulty to some extent by his stenographers and typewriters. It remains a marvel how it was possible, without any such time-saving appliances, for the publisher of the fifteenth century to conduct a complicated business, to give personal attention to preparing for the press works calling for original scholarship and continued labor, and to carry on, in autograph letters, his various forms of correspondence.

Estienne's account of the Frankfort Fair was brought into print in 1574. The monograph was written for the purpose of expressing the cordial acknowledgments of the Paris publisher for the hospitality and services that had been extended to him, as to the representatives generally of the world's book-trade, in the

German city. The volume is dedicated to the council and members of the Senate of Frankfort. The author is interested not only in emphasizing the importance of the service rendered to the world by the wise administrators of the Frankfort Fair, but the personal satisfaction secured by visitors to the great city. Says Estienne: "One leaves Frankfort with regret, one returns to it with pleasure."

The monograph does not undertake to present any detailed history of the Book Fair, or even an analysis or specific description of its organization. Estienne is writing to the representatives of the government of the city and on behalf of the members of the book-trade; he does not undertake, therefore, to convey information to people who are already familiar with the subject. Fortunately, however, the history of the Frankfort Book Fair has been given in detail by a number of writers in Germany.

It was in connection with the Frankfort Book Fair that the organization of the book-trade of Germany was brought about. The book-trade association of Germany dates from 1503, and has been continued and developed without break, during a period of more than four centuries, on practically the lines that were laid down in the preliminary organization. The German book-trade was the first in Europe to bring about an organization of its business; and it is because this organization is to-day more intelligent in plan and more effective in operation than that of any other country, that the production and distribution of books in Germany is carried on to the best advantage of all parties concerned. In Germany alone, among all the literature-producing and literature-consuming states of the world, can the special student or the general reader be assured of securing, in even the smallest town, a full representation of the literature of the day and of the literature of past years, together with the service of an intelligent and often scholarly bookdealer to meet his inquiries and fulfil his requirements. No authorities in Germany, either of the individual states or of the imperial government, have ever undertaken to restrict the right of the producers of copyrighted property, and of their assigns, to control the conditions under which the books are distributed and sold. As a result, the reader in Germany secures, at a lower cost than anywhere else in the world, books representing an even and satisfactory quality of manufacture, and the highest standard of scholarly accuracy and authority. The buyer can also be assured that he is paying in one town precisely the same price at which the book could be published in any other town in the realm. The publishers and booksellers are, under the system in force, in a position to prevent books from being utilized by dry-goods dealers, or by dealers in any merchandise, as an advertisement for their own goods. There is in Germany too high an esteem for the interests of the producers as well as for those of the consumers of literature, and too clear an understanding of the intellectual requirements of the community, to permit the undermining of bookselling machinery, which is the sure result of the use of books for advertising purposes. Under the law, no German publishers can be accused of "conspiracy" because they take measures to prevent the booksellers from being driven into bankruptcy. This result is due to an intelligent understanding, which goes back to the Frankfort Fair of 1503, of the necessary conditions for the maintenance of the book trade; and Estienne, and the other intelligent publishers and booksellers who gathered together in Frankfort, were well justified in the cordial recognition given by them to the civilized intelligence with which the business was managed by their Frankfort hosts.

The essay of Estienne has for centuries been an exceedingly scarce volume. Professor Thompson has rendered a distinctive service to all who are interested in the history of the book-trade, and to scholarship generally, in making this essay available for readers of the twentieth century not only in the original (Latin) text but in an excellent English version. The editor's Introduction to the essay has a much larger historical value than is possessed by the essay itself. It is an admirable survey of the methods employed during the sixteenth and seventeenth centuries for the production and distribution of books. Professor Thompson has made a painstaking investigation of all the literature of the subject. His references and credits are so comprehensive and complete that the essay constitutes a satisfactory bibliographical guide. In addition, however, to the marginal references, Professor Thompson has supplied a complete bibliography of the subject. It remains only to say that the book as printed (in a limited edition of 303 copies) constitutes a creditable and most beautiful example of American typography, a credit alike to the Caxton Club and to the Alderbrink Press.

George Haven Putnam.

Andes and Amazon.*

The tide of travel-books is obviously turning. For the last year or so, South America has been almost keeping up with Europe, and already we have had our fill of the narrative of the ordinary conventional South American trip —down the west coast, across the Andes to Buenos Ayres, and up the Brazilian coast, or *vice versa*. Specific countries are now taken up with volumes to themselves; or if the narrative is personal, it must indeed treat of an unusual exploit to obtain a hearing.

Such a personal narrative is Dr. H. J. Mozans' story of his trip from Panama to Lima, his minute examination of not only Inca ruins but of the remains of the Spanish *conquistadores*, and thence (the unusual part) his exploration of the Amazon from source to mouth. Much more, however, than the mere record of the trip, interesting as that is, is presented here. From first to last we feel the author's interest, often enthusiasm, for the scenes witnessed and for the people among whom he travelled. According to Mr. Roosevelt, who supplies the Introduction, the author "is peculiarly fit to interpret for us our neighbors to the south, and describes them with sympathy, insight, and understanding granted but to few." In even more glowing colors does he paint the scenery of his unique trip, colors which to some may seem not too nicely laid on. His first sight of the Ecuadorian Andes drew from him, such expressions as the following: "Rising majestically far above the boundless forests at their feet, their snow-capped peaks are, of a truth, the companions of 'the morning star at dawn,' and of Hesperus at eventide, while during their mighty vigils they are visited by 'troops of stars' that silently hymn their Creator's praise."

The chapter on the Panama Canal is a worthy introduction; and, since for the work done at Panama the author has naught but praise, tends to put all good patriots, and especially Rooseveltians, in a comfortable frame of mind. The history of the various attempts at canal-building is admirably succinct. To enable us to realize the continuity of the enterprise, we are taken back to Cortes, who was apparently the first to propose a canal here, his aim being the solution of the old problem of the North-west Passage. Charles V. had surveys made, one of them covering almost precisely the ground of the present cut; but Philip II., as usual, failed to share his father's views, and concluded that "it would be contrary to the Divine Will to unite two oceans which the Creator of the world had separated, and that to attempt so impious a deed would surely provoke some appalling catastrophe." When we realize that the death-rate among the employees of the French company rose to over four hundred out of a thousand, we can better conceive the magnitude of the task that confronted the indomitable Colonel Gorgas. Panama is the oldest European city on the mainland of the New World.

In the pages which follow, as in his admirable work dealing with Venezuela and Colombia, Dr. Mozans has endeavored not only to give a picture of the country and the people as he saw them, but also to summarize their hopes, aspirations, and prospects; he has also discussed certain topics and reflections that must present themselves to every traveller in the land of the Incas, especially when he contemplates the wonderful monuments scattered over that vast territory. In doing this, he has drawn freely on the works of the early chroniclers, most of whom are still unknown to English readers; and, where advisable, he has summarized the conclusions of the most competent investigators. His wealth of quotation, not only from among these more or less scientific facts, but especially from a wide knowledge of Latin and English poetry, is no less than amazing. "It is pleasant," says Mr. Roosevelt, "to travel in company with one who knows books as well as men and manners, and who yet cares also for all that is beautiful and terrible and grand in nature."

It is no less a pleasure to travel with one whose criticisms and comments are so kindly, generous, and constructive. It is easy to find fault with our southern neighbors — hard to bridge the lack of sympathy and understanding between them and us. With the means for supplying this gap, Dr. Mozans deals interestingly in his last chapter. He is perhaps rather too optimistic, and takes insufficient account of the racial differences which no amount of international congresses and newspaper good-will can permanently efface. Even that much-heralded agent for international friendship, the Pan-American Union, is regarded by our Latin neighbors as artificial, to be used by them chiefly as a means for staving off undue European influence.

Dr. Mozans gives due space to the notorious poverty of our trade with South America, a lack of commercial enterprise which is held to

*Along the Andes and Down the Amazon. By H. J. Mozans. New York: D. Appleton & Co.

be not only a financial but a political failing. The *crux* of the matter seems to be, not that too few steamers ply between our ports and theirs, but that, setting out with full holds, they more often than not come back empty. With the notable exception of rubber, coffee, sugar, and tin, Buenos Ayres and Rio and the rest export as a rule the same kind of goods that we do; and accordingly we have little use for what they have to give us. The corollary to the first complaint is the indifference and ineptness of the North American business man in his South American trade. It is merely a proof that he has not yet awakened to the tremendous possibilities of that trade; for if he were really and vitally interested, it would not take him long to get over that failing. Since American articles, he reasons, are as near perfect as need be, there is no need to take pains; and if Brazilians prefer German machinery to ours, the loss is theirs.

On these practical questions, Dr. Mozans' conclusions are in the main sound. It is a pleasure to be able keenly to endorse his historical views — his ardent but discriminating praise of Pizarro, his estimate of the services of the early missionaries and friars, and a generally sane point of view regarding the *conquistadores*, whose only apology need be their environment and training. In fact, the purely personal element — personal to the point of monotony (such as sentence after sentence of "From here I went to there, stopping on the way at Blank") — largely yields place to a delightful narrative style, free from egotism, even eschewing names of the author's companions and hosts to a most impersonal degree.

It is a pity that in a work which will have unique value in so many ways, some faults of book-making should have crept in. Though the form of the book itself leaves nothing to be desired, the illustrations are not always clear; the proof-reading is lamentably careless, not only in punctuation but also in spelling; and the index is most inadequate. Mr. Roosevelt "can recall no work on South America so well worth reading." One result, at least, of a careful perusal will be the happy one of an increased faith in the destiny of these fascinating republics.

JULIAN PARK.

THOSE who have looked with interest for the appearance of the "Life and Letters of Moses Coit Tyler," which was expected this summer, will be glad to know that the book is definitely announced for Fall publication by Messrs. Doubleday, Page & Co.

"VOTES FOR WOMEN."*

"If all the diplomatists of a country were as humble slaves to the nation as those hospital nurses, how flourishing that country would be! If all the women were just like those nurses, I decidedly agree with the suffragettes. But I think the noble slaves of the gentle and fairer sex should not be so rough to box the policemen or throw stones to the window glasses."

— *Yoshio Markino.*

Mr. Markino's opinion, written after a sojourn in a London hospital, will probably meet with rather general approval. The militant suffragettes, at first regarded with amusement, have come to be thought of with alarm and indignation in many quarters. At the same time, they have certainly succeeded in bringing the question of votes for women to the front, with a fair prospect of satisfactory results. I recall a little incident of twenty-five years ago, which illustrates the earlier attitude toward female suffrage. At that time I lived in a London suburb, and had for neighbor a prominent M. P., who represented a constituency in Durham. At a local meeting, this eminent person spoke his mind vigorously against allowing women to vote, although, as we understood, he was considered an advocate of women's suffrage in Durham. Indignant at this duplicity, I took occasion to send a report of the meeting to one of the papers, and was pleased to hear that it got our politician into some trouble. In those days it was the popular thing to approve of "votes for women" with a wink, as it were. A good Liberal might declare in favor of this thing, gaining thereby a certain advantage, but confident that nothing would be done. Some were no doubt sincere, but subsequent events have only too clearly proved that my neighbor at Bedford Park was no worse than most of his associates.

In view of the humbug and apathy which existed, it is really amazing that a few women have in about five years been able to gather so much support, and make so much trouble in England, that their demands are seriously con-

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*THE SUFFRAGETTE. By E. Sylvia Pankhurst. Illustrated. New York: Sturgis & Walton.

THE SUBJECTION OF WOMEN. By John Stuart Mill. New edition, with a Foreword by Carrie Chapman Catt. New York: Frederick A. Stokes Co.

THE LADIES' BATTLE. By Molly Elliot Seawell. New York: The Macmillan Co.

WHAT EIGHT MILLION WOMEN WANT. By Rheta Childe Dorr. Illustrated. Boston: Small, Maynard & Co.

A SHORT HISTORY OF WOMEN'S RIGHTS. By Eugene A. Hecker. New York: G. P. Putnam's Sons.

REBEL WOMEN. By Evelyn Sharp. New York: John Lane Co.

WOMAN IN CHURCH AND STATE. By Stanton Coit. West London Ethical Society.

sidered and likely to be granted by parliament. If we agree that their cause is a good one, we must at least give them credit for getting results, however much we may wish they could have used other methods. It will, perhaps, always remain an open question whether the extraordinary tactics of the militants were really needed to compel attention; it is at least certain that nothing but extreme necessity could justify them. Those of us who have depended principally on the daily press for our knowledge have probably been misled in certain particulars, but more especially have lacked much information necessary to sound judgment. Miss Pankhurst's book, "The Suffragette," gives a full and well-illustrated account of the militant suffrage movement in England down to the end of 1910, and, so far as the reviewer is able to judge, is essentially accurate and fair. Opening it with a distinct prejudice against the militants, and expecting to find a good deal of nonsense, I was soon adrift on the current of the narrative, very glad to be carried through the whirlpools and rapids of those exciting years, regretful when obliged to disembark at the end of the printed story, well aware that all was not finished. As a piece of historical writing, the book will deserve to live; and no doubt in the days when this particular struggle is over, posterity will read it with amazement at the things they used to do in those "unregenerate days."

However much any reader may disapprove of the militant tactics, he cannot fail to appreciate the fact that these women have been and are fighting for a principle, showing the utmost courage and endurance in carrying out their plans. Men who have done such things have been regarded as heroes, even when their offenses have been far more serious than those of the women. On the other hand, it would be difficult to say anything in favor of the shuffling and evasive attitude of the professional politicians, while the brutality shown in dealing with the suffragettes almost passes belief. The reader is constantly aware that had he been present at the affairs described, he would most assuredly have been arrested, for he could not have quietly witnessed such outrages as were committed. John Stuart Mill, in "The Subjection of Women," now opportunely republished, has a passage which might have been used by Miss Pankhurst as a sort of prefatory note to her book.

"History gives a cruel experience of human nature, in showing how exactly the regard due to the life, possessions, and entire earthly happiness of any class of persons, was measured by what they had the power of enforcing; how all who made any resistance to authorities that had arms in their hands, however dreadful might be the provocation, had not only the law of force, but all other laws, and all the notions of social obligation, against them; and in the eyes of those whom they resisted, were not only guilty of crime, but of the worst of all crimes, deserving the most cruel chastisement which human beings could inflict."

Miss Seawell's much advertised little book, "The Ladies' Battle," is of course rampantly anti-suffrage, and is claimed by the publishers to represent adequately that side of the question. It nowhere appears in the book that it is really republished, with additions, from an article which appeared in the "Atlantic Monthly" of September, 1910. If one were inclined to take it seriously, it might serve as a text for a long discussion; but it may suffice at the present time to cite a characteristic passage.

"In New York State, the suffragists, under the lead of the late Miss Anthony, strove for years to have habitual drunkenness made a cause of absolute divorce, instead of legal separation. This illustrates in a peculiar manner the short-sightedness of most of the legislation proposed by the suffragists. A man, anxious to get rid of his wife, but having no legal cause, could, by the simple process of continually getting drunk, offer a strong inducement to his wife, to get a divorce." (p. 109.)

It is fearful to think what will ensue when husbands all over the country "get on" to this. These simple processes, leading to such awful evils, ought really to be kept secret. It may leak out that there are many states in which the peculiar legislation mentioned has been successfully carried through.

"What Eight Million Women Want" is a thick volume describing the various activities of women in social service and reform. It is chiefly concerned with America, but also discusses events in Europe. Covering so large a field, it is probably inaccurate in some minor details, taking perhaps a too roseate view of the work of some individuals. It is, however, very well written and extremely interesting, and undoubtedly presents a substantially correct picture of the labors of the "new woman" and a just interpretation of her spirit. It should be read by those who are interested in the suffragette movement, because it shows well that women do not want the vote for nothing, but have a practical and important programme. It should also be read by those who have been indifferent to the movement, because it brings out so well the need for women in the administration of social affairs.

Mr. E. A. Hecker's "Short History of Women's Rights" might perhaps better be

described as a history of women's wrongs. It gives a condensed account of the legal status of women, from the time of the Romans to to-day, with a very useful summary of the present condition of affairs in each state of the Union. It is essentially a work of reference. Some of the figures relating to the occupations of women are curious, if accurate. Thus, there are said to be 196 female saloon-keepers in Illinois, 208 in New Jersey, but only 27 in Indiana and 8 in Massachusetts. Thirty-eight women are professors in Massachusetts, 31 in Illinois, but only 4 in New Jersey. In the State of New York are 511 women in the ministry, 108 dentists, 103 commercial travellers, and 84 carpenters. Unfortunately the number of teachers, aside from professors, is not given.

Miss Evelyn Sharp's "Rebel Women" is a small book consisting of journalistic sketches, many of them previously published in the English papers. It is worth while to quote the description of a scene in a London police court.

"I suppose the offenders knew beforehand what they were charged with—an advantage they sometimes had over the magistrate when he mixed up the charge sheets. . . . One thing could be clearly deduced from the progress of that heart-breaking procession of human failures, as they passed, generally in hopeless silence, from the greyness of the police court to the more complete greyness beyond. They were all people who had snatched desperately at the air for some of the color of life, and had succumbed helplessly before they found it.

"No court of justice could help them. You could not expect a magistrate, faced with something like forty cases, to stop and consider the terrible monotony of existence that had driven the little scullery-maid to be 'drunk and disorderly,' or the poor clerk to steal his employer's money, thinking to steal his happiness with it; or the lad with the jolly fearless face to beg in the streets because he was 'out of work'—at fifteen! . . . The magistrate was not unkind; nobody was unkind. All the prisoners were scrupulously asked if they had anything to say, if they would like to call a witness. Anything to say! You might as well try to discharge a mountain torrent through a bath tap. As for witnesses, a bewildered woman, convicted of drunkenness because she had been found lying unconscious on the pavement, could not be expected under the circumstances to have secured a witness to prove her contention that she was merely faint. One by one, they all shook their heads mutely, and went away to prison while the sun shone.

"Then the remand prisoners, the women who had thronged the doorstep in the early morning, who were there to answer for their rebellious manner of demanding a human and a political right, were brought into the dock by ones and twos; and there crept a change, a subtle change, into the musty atmosphere of ages. The court was still bathed in its queer half light. There was the same feeling in it of spectral unreality. You knew even more certainly than before that the machinery of the little judgment hall was entirely inadequate to deal with the prisoners in the dock. But the hopelessness of the whole thing was gone. These were not people whose spirit had been driven out of them by monotony and bad luck, as it had been driven out of the derelicts who stood in the dock before them. These were not people who were going to give in before they had won from life what they demanded from it. It may be a perilous business to hunt down the color of life for other people; but it is a less hopeless kind of job than hunting it down for yourself. . . .

"'Have you anything to say?' came the regulation enquiry, hallowed by centuries of official belief in the innocence of unconvicted prisoners who yet felt their cases to be prejudiced. Then, as the woman in the dock showed every indication of having a great deal to say, this would be followed up with a hasty, 'Yes, yes; but I have nothing to do with that; I am here to administer the law as it stands.'

"So the law was administered as it stood; and the color of life still flickered elusive beyond the grasp of all of us, as thirteen more offenders, a rebel woman every one of them, went away to prison while the sun shone."

Dr. Coit's "Woman in Church and State" is a sixpenny pamphlet issued by the West London Ethical Society. It calls for no extended notice, but the following criticism of the English suffragette movement is worth citing.

"If, then, the sex disabilities other than disfranchisement were pushed to the front, the 'why' for granting votes would be thrust into the wits and wills of men. The only sex disability which is not a direct cause of suffering to women and to the community is the lack of the vote; it, therefore, is the only wrong done to women which does not immediately arouse sympathy and the resentment of righteous indignation. On the other hand, the effort to remove those disabilities which are immediate causes of suffering would excite sympathetic indignation, and, even if it failed to change the laws, would win over the social conscience to the suffrage cause."

More than this, it ought to be clearly shown that the women who are agitating for the suffrage have general social interests in view, and in this particular it seems that the women of America have some advantage over those of England, who at times remind outsiders of the celebrated definition of a populist as "a man who does not know what he wants, but wants it damned bad." Closer acquaintance with the movement will of course dispel any such idea; but inasmuch as the vote is not in itself an end, it would be well to bring home to all what the ends to be attained really are.

After all, when women have the vote, what will be the result? It is not to be supposed that the disability of ages can be removed all at once, and if it is true that eight million women want important reforms, there are other millions who are variously incompetent to direct public affairs. The same, however, is true of

men, even after so many years of political freedom. Here in Colorado, where I write, women have long had legal equality with men, and nevertheless our state politics are notoriously corrupt, and our politicians, broadly speaking, extraordinarily incompetent. No disaster has resulted from women's suffrage, no injury to women, but as a rule they have not proved much better than the men. That is really the worst that can be said of them. On the other hand, in particular cases, the women have really saved the day for decency. During the last year there have been two hotly contested elections in Boulder, where I live; one on the question of keeping out the saloons, the other on good *vs.* cheap schools. In each case I believe there is no possible doubt that the issue of the election depended on the women; and in view of the fact that this is the seat of a rapidly growing State University, the results of female suffrage are here of more than local, of even more than State, importance.

T. D. A. Cockerell.

Recent Fiction.*

The career of Dr. S. Weir Mitchell is one of the most extraordinary in American literature. He had from his youth a strong leaning toward letters, but resisted it until he was more than fifty years old, in order that he might give his undivided attention to his chosen profession of medicine. Having achieved the highest kind of distinction as a physician and a scientific investigator, he at last felt himself free to share his remaining years between vocation and avocation, and allow a long-repressed instinct to assert itself. It was not until about thirty years ago that he took to writing novels and poems; but he has made up for lost time, for something like thirty volumes of belletristic composition now stand to his credit. Twenty-three of these are books of fiction, the latest of them being entitled "John Sherwood, Ironmaster." This wise and sober novel takes the form of an autobiography. Less than fifty pages suffice to relate the story of John Sherwood's boyhood and early life, up to the time when he has become the master of a great industry, but at the cost of a wrecked constitution. This is the introduction to the real story, which begins with his middle life, when he abandons the world of affairs and goes into camp on the coast of Maine in the hope of repairing his nervous waste and regaining the vitality that he has lost. The experiment proves successful, as we should naturally expect; for the author has seen it worked out in the cases of countless patients for whom he has prescribed it, and has no need to resort to invention in his description of the regenerative process. And with the renewal of his health, this fictive patient gains other things for which he had not bargained —a broader outlook upon life, a deepened sympathy with his fellow-man, and a knowledge of the meaning of a man's love for a woman. Both the physical cure and the spiritual enlargement are wrought within a year's space; but when we then take leave of John Sherwood we are assured, however he may pass his remaining days, that they will be rich in the true values of life. There is an impressive moral in this story, and it is all the more effective for not being forced. The book is not one for the seeker after entertainment or sensation, but for the reader of refined intelligence who asks for nothing more startling than real characterization, the artistic touch in description, and the philosophical temper in narration. All these he will find in ample measure and variety, together with enough of a plot to cement them into a substantial whole.

Mr. Francis Lynde's "The Price" may be described as an inverted detective story, in which the criminal is the hero, and the detective is outwitted in his attempt at capture. This programme requires that we shall in a measure condone the offence and rejoice when the offender gives his pursuer the slip. It is an ethically questionable attitude that we are thus forced to assume, but the conditions are necessary to the enjoyment of the story. Kenneth Griswold, an athlete and a man of parts, finds himself stranded in New Orleans. Here is an initial improbability, for it is a good deal of a strain to imagine that such a man can be thus reduced to absolute penury. He is a would-be novelist with a message; his novel does not find acceptance with the publishers, and his message may be loosely defined as that of socialism. He thinks he is persuaded that the "have-nots" may legitimately prey upon the "haves"; and, finding himself without the price of a meal, he "holds up" a bank president for a hundred thousand dollars. The *coup* is brilliantly executed, and he escapes with his plunder, taking the disguise of a roustabout on a Mississippi steamer. His plan is to go to some strange town of moderate size, and apply his ill-gotten wealth to the establishment of some sort of indus-

* John Sherwood, Ironmaster. By S. Weir Mitchell, M.D., LL.D. New York: The Century Co.

The Price. By Francis Lynde. New York: Charles Scribner's Sons.

Queed. A novel. By Henry Sydnor Harrison. Boston: The Houghton Mifflin Co.

She Buildeth Her House. By Will Levington Comfort. Philadelphia: The J. B. Lippincott Co.

In Her Own Right. By John Reed Scott. Philadelphia: The J. B. Lippincott Co.

The Girl in the Other Seat. By Henry Kitchell Webster. New York: D. Appleton & Co.

The Vintage. By Joseph Sharts. New York: Duffield & Co.

Love under Fire. By Randall Parrish. Chicago: A. C. McClurg & Co.

The Long Roll. By Mary Johnston. Boston: The Houghton Mifflin Co.

The Miller of Old Church. By Ellen Glasgow. Garden City: Doubleday, Page & Co.

trial utopia in which the ancient quarrel between labor and capital shall be made to lose its meaning. After a series of narrow escapes, he makes his way safely to Wahaska, Minnesota, and becomes a welcome addition to the life of that community. There are two young women in the case, both of whom become possessed of his secret, but do not betray him — the one from fear of personal notoriety, and the other from a belief in Griswold's essential integrity. He thinks he loves the former, until he discovers how mean a motive has sealed her lips and made her his ally; he really comes to love the latter when he realizes her unfailing sympathy and the resourcefulness with which she baffles his pursuers. For the detective is all the time close on his track, and has a morally clear case, although unable to secure the legal evidence which would warrant an arrest. In the end, conscience does what the machinery of the law has failed to do; he gives himself up, takes his medicine, and emerges from his two years' imprisonment to marry the woman who has befriended him and at the same time aroused his better nature. The whole story is crisply told and ingeniously put together, making one of the most excitingly readable novels of the season.

Mr. Henry Sydnor Harrison, who is, we believe, a Southern journalist, is the author of a surprisingly good novel entitled "Queed." Before this novel was put upon the market, its publishers sought to create interest in its appearance by inviting opinions concerning the kind of character that a man named Queed would be likely to have. The opinions offered were ingenious and varied, but they seem so have been wide of the mark. Now that the book is at hand, we will hazard a guess that the author named his hero after the familiar Q. E. D. of mathematics, adding only enough letters to make a "spellable" word. For Queed, when we make his acquaintance, is a man who lives by logic, and has no place for sentiment in his composition. "He was a machine; a machine which turned out matchless work for the enlightenment of the world, but after all a machine. He was intellect. He was Pure Reason." These are the terms in which he puts it to himself, after he has come to realize his limitations. His story is that of the transformation of a machine into a human being, which process is gradually worked out as Queed is forced into contact with life, and discovers that there is in him something which is personally concerned with the world of men and women. One woman in particular — the very charming heroine — is the most active agent in this evolution, and the humorous possibilities of the case may be well illustrated by a quotation.

"And are you coming to see me—to pay your party-call?"

"Why should I? What is the point of these conventions — these little rules?"

"Don't you *like* being with me. Don't you get a *great deal* of pleasure from my society?"

"I have never asked myself such a question."

He was gazing at her for a third time, and a startled look sprang suddenly into his eyes. It was plain that he was asking himself such a question now. A curious change passed over his face; a kind of dawning consciousness which, it was obvious, embarrassed him to the point of torture, while he resolutely declined to flinch from it.

"Yes — I get pleasure from your society."

The admission turned him rather white, but he saved himself by instantly flinging at her: "However, *I am no hedonist.*"

Sharlee retired to look up hedonist in the dictionary.

The humanizing process has gone fairly far by the time this episode occurs, and the spring freshets are clearly preparing. There are still difficulties to be overcome — a rival possessed of all the social graces which Queed has not; and a dark secret which would seem to set an impossible barrier between Sharlee and himself. But the rival turns out to be a doll stuffed with sawdust; and as for the barrier, the girl simply laughs at it. We will say nothing more of the plot of this thoroughly delightful story, hoping that enough has been suggested to whet the appetite. The scene is a Southern city — presumably Richmond; and the time is that in which we live. Mr. Harrison's journalistic training stands him in good stead. He has the journalist's sense for the striking arrangement of material and the telling point; he has, too, the journalist's instinct for avoiding long-winded digressions and descriptions. He knows the ins and outs of his profession, and the tricks of the wily politician. He also touches lightly but effectively upon the ways of the small college and the joys of its administration. His characterizations are unusually effective, and he quietly works his story up from rather tame beginnings to the startling dramatic complications of its climax. He has an admirable style, brilliantly alive, and rich in the sort of allusiveness that comes naturally to the cultivated mind. He has given us, in a word, a book so conscientiously done and at the same time so enjoyable that we find it difficult to set forth the degree and quality of the satisfaction with which we have read it.

The author of "Routledge Rides Alone" has given us, in "She Buildeth Her House," his second large novel; and we regret to say that it is not as good a book as the first had led us to expect. It has a less vital and interesting theme, for one thing; and for another, it is marred by dabblings with occultism — a handicap which few novelists have ever been able to overcome. It is really too much to ask any sensible person to take seriously such a monster as Bellingham, who lectures upon "new thought" to audiences of silly women, and who hypnotizes those whom he has marked for his victims to such an extent that, struggle as they may, they must succumb to his fascinations. All this talk about luring people from a distance by "concentration" is the sheerest nonsense; and the author knows it as well as anyone else. Mr. Comfort's heroine just escapes final disaster through the counter-attraction of another strong personality, who also acts from a distance. In the latter case, however, the influence is exerted through actual

correspondence, which puts it on a rational basis. This man, who is the real hero, is a reformed rake, with a past which is outlined in such terms as to make his present at least improbable. Three weeks in a sanatorium are not likely to transform vice into virtue, or re-create a wrecked will. But if we overlook the miracle of his regeneration, he makes a fairly interesting hero. Paula (the heroine) is a literary critic, and a book by Charters (the hero) so attracts her that she writes him a personal letter about it. This is the beginning of a bond which ends — to use the flamboyant words of the publisher's announcement — in "the glorious Union of Two to form One." The malign influence of Bellingham becomes weakened as the spiritual influence of Charters grows stronger, and the "glorious Union" above mentioned is consummated amid the fiery volcanic outpourings of the Mont Pelée. Mr. Comfort's style seems to have developed in the wrong direction — toward strain and artificiality rather than toward clearness and sincerity; and even his story-telling faculty is much at fault until near the end, when he pulls himself together, and gives us some really dramatic situations.

"In Her Own Right" is the latest of Mr. John Reed Scott's agreeable novels of Maryland society. Having already startled us by bringing real pirates into a story of comparatively modern life, he takes pirate gold for his present motive, and makes the fortunes of his hero turn upon the recovery of a buried treasure on the shores of Chesapeake Bay. This is a lucky happening, because the hero, who has lost his own wealth in a business failure, would never have found courage to woo the heiress whom he loves had not another fortune thus opportunely come to his hand. As it is, the heiress has to meet him more than half way, which we imagine is the explanation of the title given to the book.

Mr. Henry Kitchell Webster, after bidding us soar aloft with his "Skyman," brings us back to solid earth with his automobile romance of "The Girl in the Other Seat." His hero is a famous racer, who is also the inventor of a new explosive device, and his heroine is a young woman whose acquaintance he makes one dark night on a country road, when she stops his machine and asks for a "lift." He cannot see her face, but her voice is enough to bowl him over, and the rest of the story tells how he establishes her identity and wins her for his own. A plot to steal his invention keeps the story going for a time, and supplements its sentimental interest, while the description of an exciting race supplies a whirlwind finish. Mr. Webster, as usual "gets up" his technical material very thoroughly, and developes his story in neat and logical fashion.

A plot for the capture of Richmond in 1863, by a carefully concerted uprising and general delivery of Union prisoners in the Confederate capital, is the subject of "The Vintage," a spirited and swiftly-moving novel by Mr. Joseph Sharts. The hero is a Union spy of great resourcefulness in both disguise and conspiracy, who is known by the authorities to be at work in the city, but eludes all attempts at capture. He finally gives himself up to save from execution a young Confederate officer unjustly condemned for supposed treason — this being done for the sake of the *beaux yeux* of the officer's sister. He is shrewd enough, however, to exact from President Davis a pledge of immunity, having read the chivalrous character of the President well enough to know that the pledge will be held sacred. He escapes in the end, although circumstances have taken his fate beyond the President's control; and the plot of course collapses, as we have all along known that it must. A very picturesque and striking figure in the narrative is that of the gloomy and fanatical chief of the Confederate secret service, who follows relentlessly on the hero's track, but is finally baffled of his prey. The story presents a vivid picture of life in Richmond during the anxious latter period of the war, and is thoroughly interesting.

Another story of the Civil War is "Love under Fire," from the practiced pen of Mr. Randall Parrish. The action in this case covers only a few days of plot and counterplot, espial, capture, fighting, and escape, all in and about a country plantation. But the time is sufficient to knit two souls, and provide for all the romantic needs of the situation. The hero is a Union soldier sent to spy out the land and report upon the enemy's operations; the heroine is a Southern girl of the proud and passionate type that readers of this species of romance know well. There are the usual misunderstandings, and there is the expected reconciliation. Mr. Parrish has done this sort of thing several times before; he has only to give the kaleidoscope a turn, and it is ready to be done again.

Far more serious than either of the Civil War stories just mentioned is Miss Mary Johnston's "The Long Roll." Its seriousness is such as to defeat its purpose as a work of imaginative art, and its extraordinary merits are of a kind that do not properly belong to fiction at all. In the introductory note we are told that "to name the historians, biographers, memoir and narrative writers, diarists, and contributors of but a vivid page or two to the magazines of historical societies, to whom the writer of a story dealing with this period is indebted, would be to place below a very long list." One does not have to read very far to become convinced of the truth thus modestly stated, and to realize the amazing industry that has gone to the piecing of this mosaic. Nor does one read very far before realizing also that the work is anything but a novel in the ordinary sense. It is a military history, a series of descriptions of marches, skirmishes, and battles, a collection of incisive characterizations of military leaders, a passionate defence of the righteousness of the Southern cause, — but it is devoid of the constructive art which might have made all these matters the accessories of a logically developed dramatic action, and used them to heighten

our interest in the private figures of the writer's invention. Here are upwards of a quarter of a million words, and nine-tenths of them are superfluous as far as the requirements of the novelist proper are concerned. We have, to be sure, a hero, a heroine, and a villain, besides a number of figures of minor interest; but they are held in such dilution that the plot loses all continuity, and the figures themselves become shadowy apparitions that flit in and out from time to time. Miss Johnston's real hero is, of course, Stonewall Jackson, whom she delineates with great particularity of detail. Whether the figure that she draws, of a grim and fanatical martinet, self-centred and inexorable, is the real Jackson or not, may be a matter of dispute; but there can be no doubt that the figure is one of real vitality and distinction. When he utters his last dreamy words, "Let us pass over the river, and rest under the shade of the trees," the book is ended, and all the private interests with which a novel should naturally be concerned are left at loose ends. Perhaps Miss Johnston intends to give us a sequel, and thus to meet more fully the romantic demands of her theme.

The other woman of Virginia who has won a high place as a novelist during the last few years is Miss Ellen Glasgow, and her "Miller of Old Church" is a work that shows no signs of slackening power. It is a real novel, thereby standing in sharp contrast to "The Long Roll," and is less affected by a social or political interest than its predecessors. It is true that the hero is represented as an embodiment of the new type of energy that is overcoming the long paralysis of Southern industry, and that he figures as a radical speaker at public meetings, but it is chiefly as an individual that he interests us — alternately attracting and repelling — and it is his love affair with the flirtatious Molly that provides the substance of the plot. All is not lost, even when he thinks he has given her up for good, and marries the virtuous and homely Judy; for in due course of time his wife dies, and Molly, having had her fling (or several of them), comes back to nestle in his arms. A secondary plot is furnished by the recent marriage of the young squire with the miller's sister; and a rather unnecessary touch of tragedy, when the squire is shot by the miller's brother, who does not know of the marriage, brings the story to a close. A great many pages of the book are filled with rustic talk, of the kind that is both shrewd and quaint, clearly studied from the life, but rather wearisome in more than limited doses. Most of it may be skipped without any loss to the story.

WILLIAM MORTON PAYNE.

IT is announced from Paris that Sven Hedin, the Swedish explorer, has been made a member of the French Academy of Sciences. In his recent book, "Through Asia," Dr. Hedin describes some of the tremendous difficulties he had encountered in those heroic Asiatic expeditions in recognition of which the academic honors are conferred.

BRIEFS ON NEW BOOKS.

The Evolution of Literature.

In "The Evolution of Literature" (Crowell & Co.) Professor A. S. Mackenzie presents a book which, according to the words of the publishers' announcement, "affords an intelligible view of what is usually termed Comparative Literature, an adequate manual of which has, until now, been lacking." Neither history nor archæology nor philology suffices in our study of literature, says the author, and subjective criticism is not always a satisfactory guide; and therefore he proposes a departure from the beaten pathway of investigation, to consist in the treatment of literature as a subdivision of anthropology. His plan is to divide social development into four grades — primitive, barbaric, autocratic, and democratic; to consider the various forms of literature — the dance and drama, the lyric, the narrative—as they appear in each grade; to detect in each grade the universal elements; to demonstrate the evolution of each form in its progress from the first grade to the last; and from the whole to formulate laws of literary evolution. That Professor Mackenzie's book does not arouse enthusiasm is due in part to difficulties inherent in the subject, and in part to defects of presentation. Those who read it with the expectation of seeing clearly traced a series of definite steps in literary evolution will be disappointed. Not all the riddles of literature are to be solved by even so orderly and scientific a method as the one employed here. Readers will be disappointed, too, and probably amused, at the three "Provisional Laws" in the concluding chapter, each elaborately explained in a half-dozen very serious pages, and at the end translated into actual formulæ. The "Law of Progress" is thus expressed: "Under similar conditions the average literary advance in a given community is directly proportional to the width and depth of man's attainment of consciousness of self and of the world"; and the "Law of Responsiveness" thus: "Other things being equal, literary form and content vary directly with the orientation of mental responsiveness in a given community." This comes dangerously near putting one in mind of a current definition of one of the more recent "sciences" which infest the college curriculum — "the science of stating what everybody knows in language which nobody can understand." The book claims too much. There may be such a thing as literary evolution, and there may be laws which underlie it; but the attempt to biologize literature, to say nothing of reducing its laws of growth to algebraic formulæ, is bound to savor of the ludicrous. As to presentation, the author's success would have been more pronounced had he written a shorter book and encumbered his theme less by masses of detail which are not always strictly relevant, however true and interesting in themselves. In spite of the excellent plan of the work, its plethora of detail brings it near to incoherence. Professor

Mackenzie's industry and learning may be estimated from the fact that the index of authors at the end of his 417 closely-printed pages of text contains about 700 names. Those who wish a book full of interesting learning about literature from the anthropological point of view will therefore find this a desirable work.

Florentine yesterdays and todays.

Interesting mainly to the student and the antiquarian, and yet sufficiently picturesque to attract the average reader, is the Rev. J. Wood Brown's "Florence Past and Present" (Scribner). His "Past" of Florence is a very distant one indeed, and goes back to the first contributions of geology and physics to the long history—the volcanic upheaval which lifted the whole inner hill-country of Tuscany to its present level and created the new drainage-lines now existing. The gravel and sand that the flowing waters then brought down and deposited furnished the site on which the city of Florence stands to-day. The middle Val d'Arno, when man first saw it, was all woods and water. To the early inhabitants, hunting and fishing were the only possible occupations. To this fact—that the earliest ancestors of the modern Florentine were hunters and fishers—the author traces a large number of Florentine characteristics. For example, their economy at table is proverbial, their temperance in food and drink amounts to parsimony. This began when the uncertainty of the chase taught the hunter self-restraint in the use of food, and the methods of living on nut-meal till fortune should meet him again in the wood or the river. In like manner, the pet superstitions to-day are distinct survivals of the magic of the woods, derived from the hunter's skill. In time, of course, these forest-dwellers come in friendly relation with the farmers of the north and the shepherds of the south; hence trade begins, roads are made, and by the combination of road and river the seat of Florence is determined and her prosperity assured. This tale is charmingly unfolded in the first division of the book called "The Living Past," which ends with the decline of Etruscan and the rise of Roman power, and the recognition of Florence as a *municipium splendidissimum* in 82 B.C. The second division discusses "Material Survivals," and takes up such familiar sights as the Arno boats and boatmen, the Florentine carts, harness, amulets—all pointing to a woodland past. In the third division we have "The Feasts." To the average foreigner nothing seems more absurd than the customs of the numerous "festas" of the Italian people,—especially the Ceppo and Befana, the crickets captured and carried home in little cages on Ascension Day, the feast of lanterns on the seventh of September. But when these are traced, as they are here, to ancient myths, when these strange rites are shown to have a general line of inheritance from customs natural to men of the woods, and receiving from them a magical interpretation,—then the noise and masking, the dances and bean-eating, even the procession of the black rag-doll through the streets, become more intelligible. The sixty fine and unusual photographs, mostly the author's own, with his three maps, are delightful accessories to a volume dealing with new material about Italy in a convincing and charming way.

Sir Perceval, Knight of the Holy Grail.

In our earlier literary history there is no problem that possesses greater fascination than the origin and growth of the Arthur story. This problem involves numerous lesser problems, among them that of the *provenance* of the various legends of Sir Perceval, original knight of the Holy Grail. The most noteworthy of these legends are the "Conte du Graal" of Chrétien de Troies, the "Parzival" of Wolfram von Eschenbach (on which Wagner drew), and "Sir Percyvelle of Galles" a Middle English poem of unknown authorship. One of these, the "Parzival," was apparently based in part on Chrétien. Mystery surrounds the origin of the other two, though it has been contended by some scholars that the English poem also had its origin in Chrétien. That this view is untenable is pretty conclusively shown by Prof. R. H. Griffith in his "Sir Perceval of Galles," a volume recently issued from the University of Chicago Press. Professor Griffith also advances certain alternative theories, theories that are quite ingenious and not unplausible. He holds that the English "Perceval" probably had its beginning in a "frame-tale," like that binding together the "Canterbury Tales" or "The Decameron," and that there were incorporated into it at different times at least two other tales or episodes of independent origin. The home of the original story, he holds, was probably Northwest England, perhaps in the neighborhood of Carlisle or of Chester. The volume is essentially technical in nature, but it is by no means devoid of the graces of style, and is concerned with processes that must prove interesting to the student of general folk-lore as well as to the specialist in Arthurian legend.

Saunters through London club-land.

In all that has been written about London clubs, there is probably no book that, besides possessing many other excellent features, gives so much attention to the relics and collections, the art objects and the libraries, of these numerous and famous societies as does Mr. Ralph Nevill's handsome octavo entitled "London Clubs: Their History and Treasures" (Stokes). From the Mermaid, supposed to have been founded by Raleigh, down to the Athenæum, the Savile, the Royal Thames Yacht Club, and countless others, the author pleasantly conducts his readers, enlivening the journey with a number of appropriate illustrations from more or less ancient sources, and offering still further diversion in the shape of club anecdotes and witticisms. "The evolution of the modern club," he explains at the outset, "has been so simple that it can be traced with great ease. First the tavern or coffee-house, where a

certain number of people met on special evenings for purposes of social conversation, and incidentally consumed a good deal of liquid refreshment; then the beginning of the club proper — some well-known house of refreshment being taken over from the proprietor by a limited number of clients for their own exclusive use, and the landlord retained as manager; and finally the palatial modern club, not necessarily sociable, but replete with every comfort, and owned by the members themselves. In such places, however, the old spirit of club-life is generally lost." Among the most famous of the old taverns used for club purposes was the Cheshire Cheese, whose lineal descendant is still standing, with its legendary "Favourite Seat of Dr. Johnson" in the dining-room. Our historic Cheshire Cheese, the dairy product of huge dimensions sent from Cheshire in the Berkshire hills to President Thomas Jefferson, is of course not even distantly related to the London "Cheshire Cheese." But things American do receive some attention from Mr. Nevill, in that he devotes a little space in his concluding chapter to the Players' Club and the Lambs in New York. Of the club libraries mentioned or described by the author, the library of the Athenæum Club, the finest and most complete of such collections, merits even more extended notice than it receives. Here again a word of reminder may prevent a possible confusion, in any quarter, of the London Athenæum library and the still more important Boston Athenæum collection of literary treasures. For illustrative anecdote and many important items of information, Mr. Nevill has drawn freely and effectively upon Boswell's biography of the most clubable character in history. Indeed, there is no lack of material from which to compile such a book as that now produced, and the author has not failed to turn it to good account.

Forerunners of Italian opera.

Mr. W. J. Henderson, the brilliant and authoritative music critic of the New York Sun, has published a little book entitled "Some Forerunners of Italian Opera (Henry Holt & Co.), which is little in name and size only. It is a learned and acute study of the early lyric drama in Italy as the principal element of the revival of the theatre in Europe. After a brief description of the liturgical drama of the Middle Ages the author discusses the special form of sacred dramatic dialogue known as Lauds or *Divozioni*, in which scenes from the Passion were presented. These were acted in church, with a specially-constructed stage built against the choir screen, and with properties and costumes resembling those of the miracle-plays in France and England. Then came the *Sacre Rappresentazioni* which, towards the close of the fifteenth century, adapted their apparatus to the dramatization of secular stories, paving the way for the secular lyric drama. It was at Mantua, probably about 1483, that the significant step was taken which laid the foundations of opera, by the performance of Poliziano's "Orfeo," given in celebration of the return of the Cardinal Gonzaga. This important event is treated by Mr. Henderson in considerable detail. The Orpheus myth made a strong appeal to the Italian poets and scholars of Medicean times, and Poliziano's treatment of it was only one — though the best — of several. The grace and fine poetic feeling of the text were probably greatly enhanced by the music, which Mr. Henderson believes to have been derived from the *frottola* or popular part-songs of the day, the "plebeian parent" of the later madrigal; and even the solo parts seem to have consisted of this better *frottola* type, and to have been accompanied by the singer himself upon an instrument of the lyre class. The orchestra is a more difficult question; but "while no conclusive evidence can be produced that one was employed in the 'Orfeo,' the indications are strong that there was one." This simple and dignified "*frottola* drama" was followed by the sensuous madrigal drama of the sixteenth century, whose spectacular quality was its principal feature, accompanied also by a decided increase of the comic element. The great reform which provided a medium for individual utterance was the introduction of dramatic recitative, and was the work of a little circle of Florentines, the most famous of whom were Peri and Caccini, who "found the link that was missing in the musical chain of Poliziano's 'Orfeo,' reincarnated Italy's Arcadian prophet, and built the gates through which Monteverde ushered lyric composition to the broad highway of modern opera." In bringing his readers to this point, Mr. Henderson's task is accomplished; the development of opera proper is another story. He has written clearly and persuasively of somewhat obscure and difficult matters; and his book will be indispensable to all students of the history of lyric drama.

A volume of well-reasoned timely essays.

It is with delight — a calm and rational delight — that the reflective reader makes his way through Professor John Grier Hibben's little book, "A Defence of Prejudice, and Other Essays" (Scribner). Prejudice, as our anthor broadly defines it, is a judgment to which one gives assent, but which one cannot prove; and he proceeds to illustrate the three common kinds into which prejudices may be divided, showing in the end how much of conduct and character is based, and often well based, on these unprovable judgments. The next paper is called "The Philosophy of Opposition," and convincingly demonstrates the necessary part played by obstacles in all progress, but at the same time shows how the struggle to overcome may be and ought to be a generous and altruistic, not a selfish and ignoble, strife. Another essay, "The Gospel of Might," contains something of the same thought in another form, and assails Nietzsche and his glorification of strength. "Any philosophy of life," concludes the essayist, "is under suspicion which seeks to destroy and not fulfil the promise of the

years that are gone, and which does not build upon the foundation of human nature as it has proved itself to be, but rather upon that which with wild fatuity we may wish it to become." Other excellent chapters have to do with personal responsibility, the dialectic imagination, the scholar's vocation, the art of thinking, the so-called superfluous in education, and similar pregnant topics. In an essay on "The Paradox of Research," as also in that entitled "The Superfluous in Education," the writer shows how self-defeating are all plans for eliminating the "useless" from courses of education; "a man always needs more than he uses. He who can do but one thing never does it supremely well. An excess of power is an essential and significant factor in efficiency." From the calamitous crash, four years ago, of the great cantilever bridge across the St. Lawrence River at Quebec, the author very ably, and with timely exhibition of some "excess of power" on his own part in the field of mechanics, draws a moral, which furnishes the substance of his concluding chapter entitled "Secondary Strains." Thoroughly wholesome and stimulating are Dr. Hibben's appeals to the understanding and to the heart of his readers. But one is a little surprised, in turning his pages, to find so practised a dialectician disregarding (as he does on page nine) the distinction between "shall" and "will." He is also guilty of using "illy" for "ill" (p. 123).

A Pacific cruise in a 50-foot boat.

The world has already heard a good deal about Mr. Jack London's interrupted cruise, in which he was to have followed the sun in a small boat through the entire three hundred and sixty degrees, but was arrested in Australia by a baffling ailment that no physician could even name, and that he had to puzzle out for himself, with the aid of Lieutenant Woodruff's book on the disastrous effects of tropical light on white skins. Now we have the full account of those Pacific Ocean wanderings, in a handsome and well-illustrated volume entitled "The Cruise of the Snark" (Macmillan). The author takes occasion in his "Backword" to correct some popular misapprehensions. He says: "The voyage was our idea of a good time. I built the *Snark*, and paid for it, and for all expenses. I contracted to write thirty-five thousand words descriptive of the trip for a magazine which was to pay me the same rate I received for stories written at home. Promptly the magazine advertised that it was sending me especially around the world for itself. It was a wealthy magazine. And every man who had business dealings with the *Snark* charged three prices, because, forsooth, the magazine could afford it. Down in the uttermost South Sea isle this myth obtained, and I paid accordingly. To this day everybody believes that the magazine paid for everything and that I made a fortune out of the voyage." It was not treasure of that sort that the daring navigator was in quest of; he undertook the voyage just "for the fun of it." That the tale is well told, follows almost as a matter of course from its authorship. There is abundance of sufficiently unusual adventure in it, and pictures from the voyager's camera are lavishly supplied. A colored plate, showing the taut little craft, that served its builder so stanchly and well, faces the title-page.

A defense of Captain Kidd.

That Captain Kidd was not, after all, a pirate, but was instead a thoroughly loyal and law-abiding subject of the Crown, is the view proposed and vigorously defended by Sir Cornelius Neale Dalton in his volume entitled "The Real Captain Kidd" (Duffield). This prince of pirates—according to popular tradition—was in reality, so we are now assured, merely the victim of circumstances and the tool of unscrupulous employers who sought to use him as a scapegoat for crimes of their own committing. The only ostensible act of piracy of which the author finds any difficulty in acquitting Kidd is his boarding and plundering a Portuguese ship near Malabar in 1698; and even in this case it is urged that Kidd was probably either driven to the deed by his crew or was actuated by a desire to avenge in some measure a recent unprovoked attack on his own ship by a Portuguese man-of-war. In an appendix are set forth the principal documents in the case, including the royal commission given Kidd to suppress piracy in English waters and on the high seas, Kidd's own narrative of his voyages, the depositions of certain of his crew taken for use in his trial, copies of the French passes found on board the two French ships captured by Kidd (documents which, it is claimed, would have acquitted him had they not been suppressed by the prosecution), and some account of the traditions current in Kidd's own time as to the immensity of the treasure which he had amassed. Nothing is said of "The Gold-Bug," however, or of "The Devil and Tom Walker," or of any other literary employment of the Kidd legend; it is held, indeed, that there was no buried treasure. Macaulay's account of Kidd's life and adventures is described as an "indefensible and inexcusable travesty" of the facts.

A survey of Col. Ingersoll's life and work.

Mr. Herman E. Kittredge's "Biographical Appreciation" of Robert Ingersoll appears with the imprint of "The Dresden Publishing Co.," so named, apparently, in commemoration of Ingersoll's birthplace, Dresden, Yates County, New York. Mr. Kittredge's book is a substantial volume of nearly six hundred pages, devoted chiefly to a chronological examination of Ingersoll's speeches and writings, with abundant comment and frequent quotation. The preparation of the book has evidently been a congenial task, and one cannot turn its pages without catching at least a little of the eulogist's enthusiastic admiration for Ingersoll's many fine qualities. For those who lack the time or the

inclination to acquaint themselves with Ingersoll's works, as published in twelve volumes by the Dresden Publishing Co., this comprehensive survey of those works will serve as a trustworthy epitome of their contents. The free-thinking orator was so gifted and so effective as a speaker that it would be surprising to find him equally excellent in the printed page. His florid style, reinforced by the magnetism of his fine presence, used to delight even his less sympathetic listeners; but in cold print this exuberant manner rather tends to weariness. Therefore it is well to have such a work as Mr. Kittredge's to convey the substance of Ingersoll's thought and argument without excessive amplification and repetition.

A unique hymn-book.

One of the unique hymn-books of the country has been for thirty years the "Unity Hymns and Chorals," prepared by three Unitarian ministers — J. V. Blake, F. L. Hosmer, and W. C. Gannett. Its features were the cutting through of the leaves just below the music score, so that any hymn could by turning the lower part of the leaf be brought below any tune; and the extensive use made of the best ethical American poetry, especially the poems of Whittier, Samuel Longfellow, Chadwick, and Hosmer. After three years of careful culling and advising, a new edition of the useful book has been prepared by the last-named two of the original editors. The paper is better, the print is better, the binding is better; the number of hymns and the number of tunes has been considerably increased, while a few less appealing ones have been dropped. Bound up with the hymns are a number of excellent brief services and prayers. The many congregations that have used this book will be glad of the chance to get the new edition under the familiar title. (Unity Publishing Company, Chicago.)

BRIEFER MENTION.

The Theodore Parker centenary, which was somewhat elaborately celebrated in Chicago last November, provided for a stenographic report of its various meetings. This report is now printed by the Unity Publishing Co., giving us the speeches made at the several gatherings, together with a selection of press notices and other matters of a collateral character. We are glad that so worthy an undertaking should have been thus commemorated in an enduring way.

The John Crerar Library has published "A List of Books on the History of Science," compiled by Mr. Aksel G. S. Josephson, head cataloguer of that library, and having reference to the material in the library. This is the tenth of the bibliographical publications issued by the institution whose name on the title-page is a guarantee of careful and scholarly work. The present list was begun nine years ago, but its completion has been twice postponed for the sake of greater inclusiveness and to await the aquisition of important works in the department concerned. Mr. Josephson's arrangement of titles is topical, and under the several heads there is a further division of a chronological nature. The list is not confined to books shelved separately, but a great many monographs printed in serials have been included. The compiler declares his work to be the "first attempt at a record of the literature of the history of science as a whole, which is restricted to works of historical character." The list contains, we should say, about nineteen hundred titles, and with a twenty-five-page alphabetical index it fills nearly three hundred pages.

"The Great English Novelists," in two volumes, is the latest addition to the Messrs. Harpers' "Reader's Library." Messrs. W. J. and C. W. Dawson are the editors of these volumes, each of which has an introductory essay — one on "The Growth and Technique of the English Novel," the other on "The Masters of the Modern Novel." Since fiction can be illustrated only by means of selected passages in such a work as this, the editors have grouped their chosen chapters or episodes under six heads: Love scenes, historic personages, epics of conflict, humor, high-water mark, and children in fiction. A dozen or more selections are given in each of these sections, and the total result is a reading-book of great interest and variety of content.

A few years ago, Mr. C. R. L. Fletcher wrote an "Introductory History of England" in four volumes, in which the story of England is told from the earliest times to 1815. Mr. Fletcher's history is of a very unusual type, one that attempts to conceal neither predilections nor prejudices; and the author has been much criticized by reviewers for his partisan spirit, his flippant and slangy English, and his unconventional style. However, the imperialistic tone that Mr. Fletcher has given to his narrative, and his audacity in passing judgment, evidently have pleased the reading public, as a new edition has been brought out in which the chief change seems to be that the four volumes have been bound in two. E. P. Dutton & Co. are the publishers.

The new edition of Augustus J. C. Hare's "Cities of Southern Italy" (Dutton), edited and brought down to date by St. Clair Baddeley, is a model of what such a book should be. The Introduction, by the editor, serves to put the traveller into the proper attitude of mind for enjoying this picturesque region. Glancing over the text, we find that the larger and heavier type in which the names of the most important places are printed serves to aid the eye in its search; whatever is most significant in the life and history will usually be found condensed there. The maps and plans are uncommonly clear, accurate, and with new names and discoveries well filled in. The form and size of the volume are those established by Baedeker and approved by travellers from the beginning.

NOTES.

Mr. H. V. Sutherland, author of "Idylls of Greece," has in preparation a new work, "The Legend of Love," a fantastic tale, to appear this Fall.

"How to Capture Sleep" is the suggestive title of a book by Dr. Joseph Collins, which the Sturgis & Walton Co. promise for Fall publication.

Admiral Mahan has completed a new work entitled "Naval Strategetics," which will be published simultaneously in Boston and London in the Autumn.

We are hearing not a little of late years about the work of Herr Arthur Schnitzler, the brilliant Viennese dramatist; and many readers will welcome Mr. Granville Barker's paraphrase of the "Anatol" dialogues now published by Mr. Mitchell Kennerley.

"Virginia of the Rhodesians," a new novel by Cynthia Stockley, author of "Poppy," will be published in August by Messrs. Dana Estes & Co. This firm also announces for early Autumn issue "The House of Silence" by Evelyn Everett-Green, and "Madam Mystery: A Romance of Touraine" by May Crommelin.

Mr. Bolton Hall has prepared and Mr. B. W. Huebsch will soon publish a volume entitled "What Tolstoy Taught." The volume will contain the essence of the Russian reformer's life-work, practically in his own words. The subjects will be classified and indexed, and the book will afford an opportunity to acquire an outline of Tolstoy's teachings without reading his many volumes.

An interesting sign of the literary development of Japan is given in the announcement, by the "Japan Mail" of Yokohama, that the Bungei Iin Kwai — which is a kind of Academy of Literature and Art — has selected for translation into Japanese the "Divine Comedy" of Dante, Goethe's "Faust," Cervantes' "Don Quixote," and the Sanskrit Râmâyana. The work of translation will be entrusted to specialists, and it is expected that it will take two or three years to complete it.

It has required three collaborators — Messrs. Joseph V. Denney, Carson S. Duncan, and Frank C. McKinney — to produce the text-book of "Argumentation and Debate" just published by the American Book Co. The book consists of a theoretical section, followed by a selection of texts which reproduce the opposing arguments upon six subjects of great importance taken from American history. Each of these six cases is provided with a set of searching questions for study and analysis.

A new series of "English Readings for Schools," under the general editorship of Professor Wilbur L. Cross, has been undertaken by Messrs. Henry Holt & Co., and seven volumes of the series, well-printed and neatly bound in brown covers, are now at hand. This first instalment includes a selection from Browning's poems, edited by Professor Charles W. Hodell; Scott's "Lady of the Lake," edited by Mr. Alfred M. Hitchcock; Stevenson's "Treasure Island," edited by Mr. Stuart P. Sherman; a volume devoted to Wordsworth, Coleridge, Shelley, and Keats, edited by Professor James Weber Linn; and three others.

A new enterprise undertaken by Messrs. Henry Holt & Co. is the publication of a "Home University Library" of small volumes, at a moderate uniform price, each volume the work of a specialist, and having a concrete subject of its own. The general editors of the series are Messrs. Gilbert Murray, Herbert Fisher, J. Arthur Thomson, and William T. Brewster. The series "aims to supply the need of laymen and students for readable new works inspired by knowledge of the latest research and critical thought." No less than a hundred volumes are already planned, and the first ten have been issued. They are as follows: "Parliament," by Sir Courtenay P. Ilbert; "William Shakespeare," by Mr. John Masefield; "The French Revolution," by Mr. Hilaire Belloc; "A Short History of War and Peace," by Mr. G. H. Perris; "The Stock Exchange," by Mr. Francis W. Hirst; "The Irish Nationality," by Mrs. John Richard Green; "Modern Geography," by Mr. Marion J. Newbigin; "Polar Exploration," by Mr. William S. Bruce; "The Evolution of Plants," by Mr. Dukinfield Henry Scott; and "The Socialist Movement," by Mr. J. Ramsay Macdonald.

Following hard on the heels of the recently-published and by us recently-noticed list of Catholic books in the Carnegie Library of Pittsburgh, there comes a similar list of Catholic books in the St. Louis Public Library, published by Marquette Council No. 606, Knights of Columbus, St. Louis, Mo. Though not an annotated list like the Pittsburgh publication, its seventy-two double-column pages probably contain more titles, and among them are many works in foreign languages — a department not included, except works in Latin, in the Carnegie Library list. The object of the compilers is to promote the circulation of the books enumerated.

List of New Books.

[*The following list, containing 74 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

John Ruskin: A Study in Personality. By Arthur Christopher Benson. 12mo, 323 pages. G. P. Putnam's Sons. $1.50 net.

Tom L. Johnson, Mayor of Cleveland. By Carl Lorenz. With portrait, 12mo, 203 pages. A. S. Barnes Co. $1. net.

The Life of Giorgio Vasari: A Study of the Later Renaissance in Italy. By Robert W. Carden, A.R.I.B.A. Illustrated in photogravure, etc., 8vo, 367 pages. Henry Holt & Co.

Biographical Sketch of Hon. Charles Fenton Mercer, 1788-1858. By James Mercer Garnett. Illustrated, 12mo, 95 pages. Privately printed. Paper.

DRAMA AND VERSE.

Parting Friends. By W. D. Howells. Illustrated, 32mo, 57 pages. Harper & Brothers. 50 cts.

Anatol: A Sequence of Dialogues by Arthur Schnitzler; paraphrased for the English stage by Granville Barker. 12mo, 125 pages. Mitchell Kennerley. $1.

Shadow Shapes. By Maude Annesley. 12mo, 312 pages. John Lane Co. $1.30 net.

Lyrics and Sonnets. By Louis How. With frontispiece, 12mo. Sherman, French & Co. $1.

The Little City. By Wilfred Rowland Childe. 12mo, 68 pages. Oxford: B. H. Blackwell.

Aeonian Echoes and Other Poems. By Martha A. Kidder. With frontispiece, 12mo, 219 pages. Sherman, French & Co. $1.25 net.

Verse, Prose, and Epitaphs from the Commonplace Book of Lewin Hill, C. B., 1848-1901. 12mo, 167 pages. London: Brown, Langham & Co.

The Blossomy Bough. By Shaemas O'Sheel. 12mo, 109 pages. Privately published.

FICTION.

The Story of Quamin. By May Harvey Drummond. 12mo, 313 pages. G. P. Putnam's Sons.

The Consul. By Richard Harding Davis. With frontispiece, 16mo, 62 pages. Charles Scribner's Sons. 50 cts. net.

The Horroboos. By Morrison I. Swift. 8vo, 241 pages. Boston: The Liberty Press. $1.

The Lady in Mauve. By Albert J. Klinck. 12mo, 134 pages. Sherman, French & Co. $1. net.

The Eyes at the Window. By Olivia Smith Cornelius. 12mo, 265 pages. New York: Broadway Publishing Co. $1.50.

Two Apaches of Paris. By Alice and Claude Askew. 12mo, 334 pages. New York: William Rickey & Co. $1.25 net.

TRAVEL AND DESCRIPTION.

Jungle Trails and Jungle People. By Caspar Whitney. Illustrated, 8vo, 310 pages. Harper & Brothers. $3. net.

Classical Rome. By H. Stuart Jones, M.A. With maps and plans, 16mo, 371 pages. "Grant Allen's Historical Guide Series." Henry Holt & Co. $1.35 net.

The Land and the Book. By William M. Thomson. New one-volume edition; with illustrations and maps, 8vo, 614 pages. Harper & Brothers. $2.40 net.

ANTHROPOLOGY.

Marriage, Totemism, and Religion: An Answer to Critics. By Lord Avebury. 12mo, 243 pages. Longmans, Green, & Co. $1.25 net.

Antiquities of the Mesa Verde National Park; Cliff Palace. By Jesse Walter Fewkes. Illustrated, 8vo, 82 pages. Smithsonian Institution, Bureau of American Ethnology, Bulletin 51. Washington: Government Printing Office.

Indian Languages of Mexico and Central America and their Geographical Distribution. By Cyrus Thomas, assisted by John R. Swanton. With linguistic map, 8vo. Smithsonian Institution, Bureau of American Ethnology, Bulletin 44. Washington: Government Printing Office.

RELIGION.

Personality in Christ and in Ourselves. By William Sanday, D.D. 12mo, 75 pages. Oxford University Press. Paper. 50 cts.

Aspects of Authority in the Christian Religion. By Henry B. Robins. 12mo, 151 pages. Griffith & Rowland Press. 75 cts. net.

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Animal Intelligence; Experimental Studies. By Edward L. Thorndike. 12mo, 297 pages. Macmillan Co. $1.60 net.

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The Eclogues of Baptista Mantuanus. Edited, with Introduction and Notes, by Wilfred P. Mustard, Ph.D. 12mo, 156 pages. Johns Hopkins Press.

The Iliad of Homer. Translated into English blank verse by Arthur Gardner Lewis. In one volume, 12mo, 793 pages. The Baker & Taylor Co. $1.75 net.

Standard English Classics. New volumes: Selections from Huxley, edited by John P. Cushing; Stevenson's Inland Voyage and Travels with a Donkey, edited by Louis Franklin Snow, Ph.D.; Stevenson's Treasure Island, edited by Frank Wilson Cheney Hersey, M.A. 16mo. Ginn & Co.

Old Spanish Readings. Edited, with Introduction, Notes, and Vocabulary, by J. D. M. Ford. 12mo, 212 pages. Ginn & Co. $1.50 net.

Shakespeare's Henry the Fourth. Edited, with Notes, Introduction, Glossary, Lists of Variorum readings, and Selected criticism, by Charlotte Porter. "First Folio" edition, in two volumes, with frontispiece, 16mo. Thomas Y. Crowell & Co. Each 75 cts. net.

The American School Readers. First volume: Primer, by Kate F. Oswell, B.A., and C. B. Gilbert. Illustrated in color, etc., 12mo, 120 pages. Macmillan Co. 30 cts. net.

Appleton's Scientific Primers. First volumes: Botany, by J. Reynolds Green, Sc. D.; Chemistry, by W. A. Tilden, D. Sc.; Geology, by J. W. Gregory, F.R.S.; Biology, by R. J. Harvey Gibson, M.A. Illustrated, 16mo. D. Appleton & Co.

MISCELLANEOUS.

The Annual Library Index, 1910, Including Periodicals, American and English, Essays, Book-chapters, etc.; Bibliographies, Necrology, Index to Dates of Principal Events, and Select Lists of Public Libraries in the United States and Canada and of Private Collectors of Books. Edited, with the coöperation of Members of the American Library Association, by W. I. Fletcher and Others. 4to, 475 pages. New York: The Publishers' Weekly. $5.

The Gardens of England in the Northern Counties. Edited by Charles Holme. Illustrated in color, etc., 4to. John Lane Co. $3. net.

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The Concise Oxford Dictionary of Current English. Adapted from the Oxford Dictionary by H. W. Fowler and F. G. Fowler. 12mo, 1041 pages. Oxford University Press.

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Vanished Arizona: Recollections of the Army Life of a New England Woman. By Martha Summerhayes. New edition illustrated, 12mo, 319 pages. Salem, Mass.: Salem Press.

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The Japanese Floral Calendar. By Ernest W. Clement, M.A New revised edition; illustrated, 8vo, 66 pages. Chicago Open Court Publishing Co. 50 cts.

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THE CHICAGO THEATRE SOCIETY.

We had intended to defer mention of the new organization known as the Chicago Theatre Society until such time as its plan and programme should have been definitely decided upon, and its work more fully under way than it is at the date of the present writing. But the controversy that has arisen in its directory and among its well-wishers outside the organization affects the movement so vitally, and the outcome thereof means so much to all those who take the drama seriously, that it seems best to outline the subject without any further delay, and to exert whatever influence we may have in behalf of those worthy aims which alone give to such an enterprise its excuse for being.

To begin with, credit for the enterprise belongs primarily to that sterling actor and determined idealist, Mr. Donald Robertson. We have frequently had occasion to speak of Mr. Robertson's efforts for the uplifting of the dramatic art, and to praise his persistence in the right course in the face of manifold kinds of discouragement. Despite difficulties which would have utterly disheartened nine men out of ten, this indomitable Scotchman has for years persevered in his effort to familiarize the public with the masterpieces of dramatic literature, wherever found, and has achieved no mean measure of success, if the term success be taken in anything but its vulgar commercial sense. He has produced plays by Calderon, Molière, Goldoni, Voltaire, Goethe, and other writers of unassailable fame; and plays by such moderns, well on their way to become classics, as Gogol, Echegaray, Ibsen, Björnson, Hauptmann, Sudermann, and Maeterlinck. He has found appreciative audiences for these productions in Chicago and throughout the Middle West, and he has gratified his audiences at the cost of much personal sacrifice. Such unselfish devotion to a high artistic aim as he has evidenced is a pleasant thing to discover in an age when the gainful motive may usually be found to underlie the activities of men working in the name of art, and is deserving of all honor.

During the last few weeks, Mr. Robertson has been engaged in planning a new appeal, one more effective than has hitherto seemed possible, to that section of the public which

has at heart the rehabilitation of the stage, and which is hungering for the opportunity to witness performances of significant dramatic works instead of becoming acquainted with them solely through the medium of the printed page. He has gone about his task in a highly practical manner, and the following is a brief statement of what has been accomplished: First, he has obtained subscriptions to a guaranty fund which already amounts to upwards of fifty thousand dollars, and which will probably be increased to a much larger sum; second, he has made a contract with a firm of theatrical managers whereby the latter are to provide one of their best Chicago playhouses for a ten weeks' season beginning next January, engage a company subject to his approval, and pay all the expenses of producing such a list of plays as he and they shall agree upon, taking for their share of the proceeds a fixed percentage of the receipts, and being protected against loss by the fact that a certain minimum is guaranteed them; third, he has organized the Chicago Theatre Society, with committees and a board of directors, to act in an advisory capacity and look after matters connected with the financial management of the enterprise; fourth, he is now engaged in organizing similar societies and securing similar guaranty pledges in several other cities, in order that the company of players may be engaged for a full season of thirty weeks or more.

This is all very business-like, and plants the whole undertaking firmly upon the solid earth. But a rift within the lute has been disclosed which, although it will probably be mended in time to prevent the music from becoming mute, has created a certain amount of dissonance in the tuning-up process. Mr. Robertson's auxiliary Society has manifested a disposition to play the part of the monster created by Frankenstein, and to advocate policies considerably at variance with that for which its dramatic director stands. There appear to be nearly as many counsels as there are individuals concerned, and some of them are so amateurish and ill-advised that it is difficult to understand how they can be seriously urged. Chicago's New Theatre experiment of three years ago, and the more recent New York venture of the same sort, indicate with fair distinctness what pitfalls await the unwary in such an enterprise, and at least show certain things that are *not* to be done, if they do not otherwise very clearly point the way to success.

These profitable examples in the way of negative instruction make it quite certain that the artistic direction of a theatre cannot be entrusted to a committee. Paralysis of effort and confusion of aim are certain to follow upon any attempt to carry out the ideas of a dozen persons at the same time. The prime necessity is to find some one person who knows what is desirable on the artistic side, and who has the executive ability to match his knowledge. Given such a director, fully responsible because invested with autocratic powers, and the idea upon which he stakes his reputation will be tested by its own merits; its effective embodiment will not be jeopardized by artificial and adventitious restrictions. In the case now under consideration, there can be no question where the power and the responsibility should be lodged; the man who has set the whole affair in motion, whose clean-cut ideal is "to produce the great dramas of the world," and whose enthusiasm for his ideal has proved contagious enough to gain for the enterprise the requisite financial backing, may not properly be hampered by any imposition of conditions that would tend to weaken his work or obscure the singleness of its aim.

Most of the advice, gratuitous or official, that has been showered upon Mr. Robertson, seeking to bend him from his artistic purpose, has been so tinctured with opportunism that it does not deserve to be treated with much patience. It is not the wisdom of the serpent that is here needed, but that wisdom which is the consort of a clear-eyed faith in the power of the worthy ideal to prevail over the unworthy in the realm of taste. The men and women whose pledges have made possible this hopeful new experiment do not wish to save a few paltry dollars at the cost of a lowered aim. If the work which they have in view be satisfactorily done, they do not greatly care whether it pays for itself or not. The suggestion that a particular play is too far above the heads of its prospective auditors to be suitable for performance is quite beside the mark. If it is a great play that ought to be produced, it is their intention to see that it gets a chance; and it is their belief that among Chicago's two millions of people there are a few thousands who care enough for the higher things in dramatic art to support the production of a few great plays every year. If the event shall prove that there are not enough of these, the experiment will at least have given keen gratification to a considerable number of people, and will have done its part in creating the more refined public taste that we trust will prevail in the coming time.

The purpose of the Chicago Theatre Society is not, as we understand it, or as it is viewed by its dramatic director and its guarantors, to make money at the expense of art, either by avoiding plays that are too bright and good for human nature's daily food, or by selecting plays with regard to the box-office test. It is not to exploit the esoteric drama, or the drama of the cult. It is not to revive plays that have been fairly tested and proved to be failures by virtue of their inherent dramatic defects. It is not to give "pet plays" a hearing for no better reason than that individual guarantors would like to see them produced. It is not to present novelties because they seem to chime with the capricious taste of the moment. It is not, most emphatically not, to stage American plays because they are the work of American writers. There could be nothing more foreign to the purpose of the organization than thus to force the American note irrespective of those broad standards of excellence that alone should determine selection. What the American public most needs upon its stage is such a series of object-lessons in dramatic form as are at present to be found among the masterpieces of other peoples, more advanced in this field than we are likely to become for many years. Mr. Robertson proposes for his first season a list of plays by such writers as Shakespeare, Congreve, Pinero, Synge, Molière, Goldoni, Ibsen, Björnson, Sudermann, Hervieu, Giacosa, and Galdos, with perhaps one or two of the best American plays that can be unearthed. This is the right sort of a programme, because it aims only at the best, and makes the work of the Society a distinctive thing, standing far apart from rivalry with the ordinary commercial enterprise.

Mr. John Jay Chapman has, in a recently published essay, some remarks that are very much to the point. He says:

> "Those whole classes of exquisite, beautiful things which go out of fashion and are thereafter all but irrecoverable, should be held before the public with as firm a hand as orchestral music has been held before it, and for the same reasons. We are always being told by theatrical people that the public taste will or will not support something. Does anybody inquire whether the American public likes Bach or Beethoven, or does anybody take advice of the press as to how the works of those masters shall be played? No. The best traditions are followed, the best performers obtained, and the effect upon the public mind is awaited with patience and with certainty."

So with patience, which will doubtless be needed, but also with the certainty of the poet who sang,

> "We needs must love the highest when we see it,"

we look forward to a restoration of the art of the stage as a vital influence upon our American life, and we welcome the effort of the Chicago Theatre Society, and all other effort of like character, to further our progress toward that desirable consummation.

THE INCONSISTENCIES OF NOVELISTS.

The world of romance which the novelist invites his reader to enter becomes a very real and desirable world, for the time being, through the harmonious coöperation of both parties to the innocent deception, each of whom has a right to expect that the other will play the game according to the rules and not be guilty of any unfairness, trickery, betrayal of confidence, or lapse of attention to the serious business in hand. Consequently, when a writer so far forgets himself as to deny on one page what he has asserted on a preceding, or to make a character do in one chapter what has been made a virtual impossibility for him in an earlier one, the reader has a right to feel aggrieved. For instance, if the novelist has laid the scene of his story in Uruguay, and his readers have taken the trouble to orientate themselves in that distant region of the southern hemisphere, it would be an unpardonable inadvertence to introduce a Christmas sleighing party or a May-pole dance. Or if one of the characters in a novel is represented as a war veteran with a wooden leg, it would impair the verisimilitude to have him suddenly attacked with the gout in both feet.

Nevertheless, inconsistencies as bad as the foregoing are unblushingly committed by talented and experienced authors who ought to know better. Thackeray's disconcerting tendency to forget the very names of his characters, and to write Charles, perhaps, in place of Henry, or Arabella in place of Constance, has already been sufficiently commented on, and in the later editions of his works errors resulting from such carelessness have doubtless been corrected. These slips of the pen, however, are readily pardonable, as are similar slips of the tongue in daily life. Less excusable, on the other hand, in anyone but Thackeray, with whose sportive ways we have become familiar, and to whose eccentricities we have perforce become reconciled, would be those frequent jocular asides and sly winks with which he intimates to the reader that the whole thing is, after all, only make-believe and need not be taken in the least seriously if one would rather not. Such tactics, if pursued by almost any other novelist, would produce speedy disillusionment and weariness, and are not always thoroughly enjoyed even in the incomparable author of "Vanity Fair." There is enough of the child, earnest and honest, in most novel-readers, to resent being trifled with in this fashion.

Another instance of carelessness, strangely unaccountable in so logical a thinker and careful a writer as George Eliot, is familiar to readers of her "Mill on the Floss." How could an author fond of science, a reader of Herbert Spencer, and rather excessively given to the tracing of effects to their adequate causes, commit the absurdity that disfigures the tragical end of the above-named story? Tom and Maggie, it will be remembered, are adrift in an open boat on a raging flood, when the huge fragments of some heavy machinery come floating (!) down upon them. Tom, although a stout youth and plying a pair of oars to hasten the boat's progress, which even if unassisted should at least equal that of the heavy machinery, deliberately abandons the struggle, rises to his feet (the most foolish thing possible to do in a small boat), clasps Maggie in his arms with melodramatic accompaniments of gesture and utterance, and so they both perish in a highly useless as well as improbable manner.

Coming down to more recent writers, we encounter abundant examples of what to a logical reader must seem a wanton disregard of consistency. In Marion Crawford's very interesting sequel to "Fair Margaret," which bears the title "The Primadonna," Margaret is represented, on page 133, as sitting alone in a room that is thus described: "The music room had a polished wooden floor, and the furniture consisted chiefly of a grand piano and a dozen chairs. The walls were tinted a pale green; there were no curtains at the windows, because they would have deadened sound, and a very small wood fire was burning in an almost miniature fireplace quite at the other end of the room." This description, being brief, and touching on only essential features, places the room clearly before the mind's eye; and the vision has by no means faded when, a little later, the following sentence is met with: "She rose presently and turned up the lights, rang the bell, and when the window curtains were drawn, and tea was brought, she did everything she could to make Lushington [who had just been admitted to the music room] feel at his ease." One has a right to protest against this magical appearance of curtains where a moment before there had been none. If the writer meant window shades or Venetian blinds in the second passage, he should have said so.

It is true, a novelist who writes much and rapidly, and whose books maintain a high level of excellence, may well be pardoned an occasional minor lapse such as the one just referred to. But the deliberate and elaborate creation of an absurdity in a sober and somewhat commonplace chronicle is a different matter. Mr. F. Hopkinson Smith's "Oliver Horn" strains the reader's credulity, in chapter thirteen, very unnecessarily. In that chapter, Oliver, who is in the employ of Messrs. Morton, Slade & Co. of New York, is given four months' vacation with extra pay to tide him over till autumn, when his services are expected to be again in demand. His home is in Baltimore, as the author makes sufficiently plain without saying so expressly, and his mother's heart is aching for his return, while the filially affectionate Oliver himself is equally desirous of revisiting his parents. Nevertheless he is counselled by the loving mother not to spend his money in making the journey, but to pass his vacation somewhere in the country; and so he goes to the mountains, in New Hampshire, apparently, or at any rate somewhere in New England, or possibly in northern New York, and pays his board at a farmhouse for four months, when he might far more economically have gone to Baltimore and enjoyed the hospitality of his own home. This far-fetched excuse the author seems to have used in order to bring his hero and heroine unexpectedly together amid rural surroundings; but the same end could have been easily accomplished without violating the elementary principles of domestic economy.

Taking up a very recent and at present much-read novel, "The Mistress of Shenstone," by Mrs. Florence L. Barclay, one soon lands in an absurdly impossible situation. It is where Jim Airth rescues Lady Ingleby from the rapidly rising tide by hacking steps with a large clasp-knife in an almost perpendicular sand-bank — a "stratum of soft sand" the writer calls it. As if this were not bad enough, the hero is made to go back on another day and cut the steps deeper, for the benefit of any future unfortunates compelled to seek safety by scaling the sixty-foot precipice. Even granted the steeply-sloping bank of soft sand, and granted the possibility of carving out a practicable stairway on its face, how long would its lower steps withstand the action of the waves beating against the bank with every rising tide? Surely it would have been just as easy for the author to make her bank out of something other than soft sand. A not too difficult slope of rock would have answered all the conditions, with the agile and amorous Jim Airth at hand to assist the distressed lady.

Another grievance, of a rather different nature, might not unfairly be charged against a large number of story-writers. This is the unnecessary adoption of the first-person style of narration. No man, however extraordinarily gifted, could rehearse a personal experience and at the same time faithfully reproduce all the actions, words, and very thoughts of everyone concerned in the said experience; and to call an occasional halt in order to attempt an explanation of this omniscience only makes matters worse. The impersonal, or third-personal, narrator of a tale is readily granted to be omniscient, and the reader delights in his minute description of incident, his reproduction of clever conversation, his intuitive knowledge of motive and insight into character; but the moment he commits the indiscretion of stepping into his own pages, he does indeed "put his foot into it." Crawford's "Paul Patoff" runs along smoothly and delightfully (if one has refrained from reading the intro-

duction) until about half the story is told, when all at once the narrator thrusts himself in as a character in the book, and the illusion vanishes. This troublesome Paul Griggs thenceforward does his best to keep us reminded that to his wonderful memory and to his inconceivable powers of clairvoyance we are indebted for the intricate story he is telling. There is, of course, the customary occasional reference to subsequent facilities for learning what occurred in places where he himself was not present. Yet why in the name of all that is artistic must the author thus arbitrarily deny himself the undisputed advantage of third-person narration ? George Eliot, again, has committed the same offense in one of her "Scenes from Clerical Life," obtruding herself abruptly two or three times as a young man taking part in the events described. "We men" is one of the phrases used to persuade the reader that "George Eliot" is in very truth a man's name. The story ("Janet's Repentance") is an early attempt on the writer's part, and the first person was not again assumed by her in fiction; therefore forgiveness is cheerfully accorded. But if authors knew how many novels have been thrown aside in displeasure on being found to be written in the first person, they would oftener hesitate about appearing as their own heroes or heroines. None but a great master can conquer the difficulties inherent in such an undertaking.

This picking of flaws may be called an ungrateful and ungraceful exercise, and the carping critic may perhaps be advised to curb his censorious propensities until he has produced at least one novel no more faulty than the worst of those mentioned above. Effective rejoinder to this is a little difficult, but one may still think oneself entitled to indulge in regrets that the critical are not more invariably added to the creative faculties in those delightful novelists to whom we owe so much pleasure and refreshment, even as one regrets, in a keener and more personal fashion, that the creative are not more often added to the critical faculties.

PERCY F. BICKNELL.

CASUAL COMMENT.

GERMAN BOOK-PUBLISHING AND BOOK-SELLING METHODS easily maintain a conspicuous superiority over those of most other countries, and especially over those of our own benighted land of literary piracy and of tardy and imperfect acknowledgment of a man's right to the products of his brain. As a significant illustration of those more excellent methods—about which Mr. George Haven Putnam, the eminent publisher who has so long and so eloquently protested against the iniquities of our copy-*wrong* regulations, wrote with the knowledge of an expert in the preceding issue of THE DIAL — we take occasion to call attention to the enviable record of the house of Tauchnitz, known to Americans chiefly for its exceptionally faultless and inexpensive reprints of the principal modern classics in the English language. The growth of the Tauchnitz collection of British and American authors has been one of cumulative rapidity ever since, in 1841, the quixotic publisher of Leipzig proposed to the first English author on his list (it was Bulwer Lytton, and the first Tauchnitz reprint was "Pelham") to pay him an entirely voluntary royalty on a reissue of his works in Germany, as a "step toward a literary relationship" between the two countries concerned — such literary or copyright relationship having no existence at that time. It is interesting to trace the history of this venture, from its beginning with three books a year to its present record of two each week, and its total of more than forty-two hundred reprints. All the great names of modern English and American literature are represented on this roll of something more than empty honor. Like the righteous man of the psalmist, the first Baron von Tauchnitz prospered in whatsoever he undertook, and his son and successor, the second Baron, has maintained his father's prestige. In one room of the great establishment built up by the two there is preserved a remarkable collection of autograph letters from grateful authors who have expressed their sense of obligation to the honest Leipzig publisher — among them being Dickens, Thackeray, Carlyle, Macaulay, Tennyson, Browning, Disraeli, Gladstone, Charles Kingsley, Robert Louis Stevenson, Washington Irving, Hawthorne, Longfellow, and innumerable others.

* * *

"HAMLET" AT THE IMPERIAL THEATRE IN TOKIO, in a literal translation expressly made by Dr. Tsubouchi, constitutes a recent event of the first importance in the play-going world of Japan. By a new departure, and one that promises well for the improvement of Japanese dramatic art, the tragedy was staged in foreign style and the female parts were played by women. Miss Matsui is said to have filled the *rôle* of Ophelia with exceptional skill, while the characters of Hamlet, Polonius, and Claudius were very creditably presented. For some years the Japanese have been more or less familiar with a Japanized stage version of Hamlet, but Dr. Tsubouchi's is the first faithful, or approximately faithful, rendering of the play into the vernacular; and it will readily be believed that Shakespeare's lines have taxed to the full the linguistic ingenuity of the translator, the interpretive powers of the players, and the comprehension of the audience. A word of interest reaches us concerning the new playhouse where this new rendering of "Hamlet" was so successfully undertaken. The erection and opening of the Imperial Theatre (which, despite its name, is not a subsidized or a government-controlled playhouse) may be taken as a sign of promise in a hitherto theatrically barbaric land. European in its general architecture, and attempting some approach to Occidental ideals and methods on its stage, it especially distinguishes

itself by having connected with it a school for the training of actresses, thus declaring itself opposed to the time-honored custom of allowing none but male actors to appear behind the footlights, even in female parts. By a circular process — which in this instance, it is hoped, will bear no resemblance to the "vicious" circle — the laudable purpose is to qualify women for the elevation of the stage, and then with their aid to make the stage a means of elevating women. Of course the reform of the stage is not to be accomplished in a day, either in Japan or elsewhere; and it will be years before the new Tokio theatre can be expected to make itself worthy of any sort of comparison with theatres in the capitals of the western world.

• • •

A SURVEY OF ECCENTRIC LITERATURE, with brief mention of many little-known examples of this large and constantly-growing class of printed matter, is republished from "The Monist" in a handy little pamphlet of twelve pages, from the pen of Mr. Arthur MacDonald. He calls the misguided authors of these works "mattoids" in preference to "cranks," and divides their writings into seven classes. Of mattoid or decadent poets, he says that their effusions "keep one's mind on the stretch in a vacuum, like a conundrum without an answer." He incidentally remarks, too, that "some persons also regard the Bacon-Shakespeare controversies as eccentric literature." Thomas Wirgman, the English mattoid who spent a fortune in publishing his voluminous works, very few of which have found purchasers, he places "at the commencement of this century," evidently meaning the nineteenth century. In classing Baxter's sermon on "Hooks and Eyes for Believers' Trousers" with eccentric literature, he is certainly right as far as oddity of imagery is concerned, though one is loth to believe that the eloquent nonconformist was a mattoid. But Sir Isaac Newton is classed with the eccentrics by reason of his essays in biblical interpretation, so that Baxter is in good company. A concluding list of "Writings on Eccentric Literature" — a department of bibliography containing as yet but few titles — might advantageously have included John Fiske's excellent though brief treatise on the subject. Indeed, it was Mr. Fiske himself who, while serving as assistant librarian at Harvard, introduced, for cataloguing purposes, the term "eccentric literature," which may to this day (unless recently discarded) be found as a subject-entry in that catalogue.

• • •

INVOLUNTARY AUTOPLAGIARISM, or the unintentional repetition of one's own good things in print, forms one of the minor lapses of not a few authors who write much and rapidly, and have been plying the pen for a good many years. Even so comparatively new a writer as the author of "Somehow Good" is said to experience already considerable perplexity when a bright thought occurs to him and he wishes to turn it to literary account, but cannot make sure whether he has not already used it and forgotten the fact. Charles Godfrey Leland somewhere speaks of the strangeness which a piece of earlier writing has worn to his older eyes when by chance it has come to his notice; and he has often wondered where he found certain long-forgotten ideas and how he managed to dress them up with such dexterity and originality, being in fact constrained to admire the young genius who was his own earlier self but who interested him as would some entirely new and unknown writer. William Black, too, used to find his own first ventures in fiction as unfamiliar to his older eyes as if they had been the novels of another author. May it not be that the mind, like the body, is continually being re-made, and that the mind of the sixty-year-old man, though retaining the ground-plan and perhaps some of the framework of the thirty-year-old man, is nevertheless, in elevation and ornamentation, and even in general style of architecture, virtually another and a different mind? Not, of course, with those who mature at twenty-five and never thereafter assimilate a new idea or rid themselves of an old one; but with such vegetables the present observations do not concern themselves.

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A PROPHETIC EIGHTEENTH-CENTURY VISITOR TO AMERICA, Dr. Johann David Schoepf, wrote a book of his travels, wherein he paid generous tribute to the manifest excellences of American character, but failed not to point out certain defects, conspicuous among which was that spirit of improvidence and waste that even in 1783–84 struck this impartial observer as threatening the impoverishment of our forests and the reduction of the country to a treeless barrenness such as certain regions of the old world have long since brought upon themselves. Dr. Schoepf, besides being a liberally educated man, and the holder in his later years of the presidency of the United Medical College of Ansbach and Bayreuth, was also specially trained in forestry, and thus qualified to speak with authority on the abuse which our woodlands were seen by him to suffer. His urbanity, and his readiness to praise everything American that seemed to him praiseworthy, give impressiveness and weight to such strictures as he allows himself to indulge in. To Americans of the present day, few of whom are likely ever to have heard of the book, it should prove interesting and profitable reading; and it has just been rendered easily accessible in an English version by the efforts of Mr. Alfred J. Morrison, translator, and of Mr. W. J. Campbell of Philadelphia, publisher.

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THE COLLEGE AND THE STAGE are brought into relations beneficial to the stage, and to some extent mutually beneficial, in the attention officially or unofficially paid to dramatic art at all our leading universities and colleges. The leaven of culture works from above downward, the chief difficulty being that the ferment too often ceases in the upper strata of humanity's mass. Nevertheless Mr. Walter

Prichard Eaton, the widely-known dramatic critic, did not hesitate to say the other day in a lecture that formed one of this summer's series at the Isles of Shoals: "The most effective work for the elevation of the stage is being done to-day in our colleges, especially in Harvard and Yale. There the drama is treated as a serious branch of the fine arts; and not alone the drama of the printed page, but of the practical playhouse." The course in play-construction at Harvard has already been approvingly referred to by us, and Mr. Eaton believes that "not only does it increase in all men who take it the knowledge and understanding of the stage, but by its mere presence in the curriculum of Harvard College it adds to the dignity of the drama as an art, and it inspires respect for the drama in all the students." At Radcliffe, too, the study of the drama is producing some noteworthy results. "The End of the Bridge," a spirited production that enjoyed a run of many weeks at a Boston theatre last season, was the work of a Radcliffe undergraduate, and, if not a masterpiece, was at least a refined and wholesome piece of playwriting. . . .

THE FIRST YEAR OF KENTUCKY'S LIBRARY COMMISSION shows at least hopeful beginnings of useful activity. The bill creating this commission went into effect June 13, 1910, and the five commissioners appointed by the Governor held their first meeting July 26. There is now issued by the commission its first bulletin, a plentifully-illustrated fifty-page pamphlet entitled "Handbook of Kentucky Libraries." As late as 1907, nine years after the passage of laws enabling all cities and towns to establish free public libraries, there were only nine such libraries in the seventeenth richest State in the United States. But the four years since then have shown gratifying activity in library-founding, thanks largely to Mr. Carnegie's substantial aid, which amounts to $716,889 distributed among thirteen cities and villages and one college (Berea). The "Handbook" gives a list of twenty-eight public libraries and nine college, normal school, theological seminary, and law libraries, besides the State Library at Frankfort, the latter having the very respectable size of one hundred and ten thousand volumes. The Louisville Public Library is the largest in the State, with nearly one hundred and thirty thousand volumes and a circulation of six hundred thousand. No fewer than twenty-one travelling-library stations have been established in the eleven months or less of the commission's existence. The Blue-grass State is evidently awaking at last to the literary needs of its people.

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TOLSTOI'S POSTHUMOUS WRITINGS seem likely, if they all find their way into print, to fill some forty or fifty volumes. The journals alone are said to contain matter for about thirty printed volumes, and besides these there are a score or more of works of various sorts, including a play gruesomely entitled "The Living Corpse," which is to be put on the stage in Paris, and which is said to bear some resemblance in its theme to Hawthorne's little story of "Wakefield." Mr. Aylmer Maude's excellent two-volume biography, first published about the time of Tolstoi's death, has recently been extended so as to become more nearly complete; and another full account of the man is promised from the pen of M. Romain Rolland, of "Jean-Christophe" fame. One can feel pretty sure in advance that the Frenchman's book will not lack interesting detail skilfully treated, and that it will present the great Russian from a new point (or several new points) of view.

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NOVEL METHODS OF JOURNALISTIC CONTROVERSY prevail in England, if we may judge by a recent tilt between "The Spectator" and "The English Review." The latter periodical, having been charged by "The Spectator" with "dumping garbage upon the nation's doorstep," sends out a circular signed by fifty names prominent in current English literature (including Mr. Thomas Hardy, Mr. Galsworthy, Mr. Wells, Mr. Yeats, Mr. Maurice Hewlett, and Miss May Sinclair), protesting against the attack of "The Spectator" and characterizing it as "persecution" — Mr. Hewlett lending the additional interpretation that "The Spectator is a prig." It would seem to us that the "Review" is too able and reputable a periodical to stand in need of such a vindication; but we cheerfully give it publicity, as requested by the editor, Mr. Austin Harrison.

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A GRAVE PROBLEM FOR EDUCATORS was discussed on the closing day of the late annual convention of the National Education Association at San Francisco. It was probably the most serious question that had come up for debate, and it brought out some significant facts and figures. The "backward child problem," according to Dr. Maximilian P. E. Grossman, of Plainfield, New Jersey, is truly a serious one. Between four million and five million of our schoolchildren are of this type, and of these at least half a million are distinctly abnormal. The adoption of stringent measures to prevent the propagation of the type was advocated by several participants in the discussion. Here, apparently, is a question with which the comparatively new science of eugenics might beneficently concern itself.

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A HOT SUMMER'S "BEST-SELLER" seems thus far to have been "The Broad Highway," that novel whose pre-publication history has furnished considerable entertainment to the readers of current literary chronicle and comment. It was only three days after the book's issue in this country, its publishers say, that "the advance reviews had augmented the sales so that we went to press for a fourth time. Since February we have printed about two editions a month until the eleventh has been reached, and 'The Broad Highway' is in more active demand than any novel we have issued in a decade." As was to be expected, a second novel from Mr. Farnol is in process of creation.

The New Books.

Two Years in the Antarctic.*

Whatever the importance of the results attained by the Second Charcot Antarctic Expedition, as viewed by geographers, oceanographers, hydrographers, seismographers, geologists, zoölogists, botanists, bacteriologists, glaciologists, and other scientists, that expedition is chiefly memorable to the general reader for the excellent book it has produced at the hands of its devoted leader, Dr. Jean Charcot, distinguished son of a still more distinguished father. "The Voyage of the 'Why Not?' in the Antarctic" is a large and handsomely illustrated volume, comparable in its generous proportions, its fulness of detail, and its variety of interest, with that other recent record of South Polar exploration, "The Heart of the Antarctic," by Sir Ernest Shackleton. The periods of time covered by the two expeditions overlapped each other by a year, but the English and the French explorers were separated by a hundred degrees of longitude, the Englishman being at work in the region to the south of New Zealand, while his friendly rival had chosen the more difficult scene of his first Antarctic explorations (in the "Français," 1903–1905), the little-known coasts and islands lying over against the extreme southern point of South America. There was no prospect of any approach to the Pole by this route, but there was a good outlook for discoveries of interest to geographers and others, and it was a region already somewhat familiar to Dr. Charcot. His purpose is thus expressed in his own words:

"My exact object was to study in detail and from all points of view as wide a stretch as possible of the Antarctic in this sector of the circle, regardless of latitude. I knew that I had chosen the region where ice confronts the navigator as far north as 61°, where innumerable icebergs dot the sea, and where the coastline is fringed with high mountains, to all appearances insurmountable. I had no hope therefore of approaching the Pole. Nevertheless, lest any one should cry 'sour grapes!' I must hasten to say that if I had had the chance of stumbling on a road by which I could realise the dream of all Polar explorers I should have made for the Pole enthusiastically and should certainly have spared nothing to reach it."

The steamship built for the expedition by "Père" Gautier, of St. Malo, was a sturdy vessel of forty metres in length at the water line, nine and two-tenths metres beam, and with a water-draught of four and three-tenths metres when loaded. The rigging was that of a three-masted barque, the masts being exceptionally strong and short, and every other part of the equipment designed especially for hard usage. In harmony with the sentiment and the truly devout zeal inspiring all connected with the expedition was the solemn baptismal ceremony which the "Pourquoi-Pas?" underwent at her launching, the officiating priest being Monseigneur Riou, who had also baptized the "Français." It was with a staff of seven competent specialists and a crew of twenty-one picked men, eight of whom had served in the "Français" expedition, that Dr. Charcot set sail from Havre on the fifteenth of August, 1908. After touching at Rio Janeiro, Buenos Aires, and other ports, and receiving generous aid and cordial encouragement, the intrepid "Why Not?" turned her prow toward the unknown South, pausing only at Punta Arenas, where Madame Charcot took leave of her husband and returned to France. For a little over a year, or from December 1908 to January 1910, the explorers were engaged in their appointed work, interrupted of course by the semi-inactivity of a winter (our summer of 1909) amid the ice. Concerning the results achieved in the open season of 1908–1909, the commander of the expedition expresses his satisfaction in the following retrospective summary.

"Our summer campaign had been more fruitful than we could have hoped, since we had surveyed a considerable extent of new coast south of Adelaide Land, reached Alexander I. Land, corrected the charts, and discovered a big bay north of Adelaide Land, while making during our voyage numerous soundings, drags, and observations of all kinds."

In the season 1909–10 further researches were prosecuted, chiefly to the westward of Petermann Island where the winter had been passed, and a new coast was discovered and finally named (after considerable urgency on the part of geographers and other friends of the discoverer) "Charcot Land"—not, as the modest explorer insists, in his own honor, but in filial respect to the memory of his father, of Salpêtrière fame. It is worth noting by the way that what seems to be a further tribute to the deceased Dr. Charcot is found in the name of Salpêtrière Bay, in the same region.

Such, then, in general were the activities of the zealous French explorer and his companions on those vaguely-defined and perpetually ice-bound coasts of what has long been loosely (and, Dr. Charcot says, incorrectly) known as Graham

*The Voyage of the "Why Not?" in the Antarctic. The Journal of the Second French South Polar Expedition, 1908–1910. By Dr. Jean Charcot. English version by Philip Walsh. With numerous illustrations from photographs. New York: Hodder & Stoughton.

Land, and in the adjacent islands and along a considerable stretch of territory or ocean, or both, toward the west. At no time did the "Pourquoi-Pas?" attain a higher latitude than seventy degrees and some minutes, as indicated by the map in the book; and this of course bears no comparison with Sir Ernest Shackleton's approach to within one hundred and twelve miles of the Pole. However, Dr. Charcot was not out on a Pole-hunting expedition, and there is no ground for disappointment or grievance on his side or ours. He has furnished us a delightful, because so manifestly straightforward and unstudied, narrative of his two-years outing; and we shall give ourselves the pleasure of quoting a few more passages of a typical nature from his pages. With the exception of two preliminary chapters, the entire account is in the form of a diary, which one is glad to believe has had and has needed very little editing. Here and there, and far oftener than they could be found in the journal of an English or American or Scandinavian explorer, occur tenderly sentimental passages from the Frenchman's pen. This is the way the first of January, 1909, was ushered in:

"As midnight struck, every bell on board, the foghorns and the phonographs gave forth their sounds in a deafening discord to welcome the New Year. We eat, in accordance with the custom which makes this bring good luck, some fresh grapes which were presented to us for the occasion by M. Blanchard at Punta Arenas. Packed in sawdust, they had already made the journey from Malaga, so that they are of a certain age; and yet they taste as if they had just been picked. Chollet [the skipper], the old companion of all my travels, comes first, as at Port Lockroy in 1905, to shake my hand. Then Libois, the oldest on board, who has also served me long, brings me a very nice letter signed by all the crew. On their part the staff came forward to shake the hands of our brave and devoted helpers. Then, both fore and aft, we wash down with the generous wines of France, an abundant supper."

In the same spirit of loyalty and affection toward their commander was the crew's celebration of his wedding anniversary. The fourth anniversary, too, of the return of the previous expedition under Dr. Charcot was an occasion for sentiment.

"Gourdon and Rosselin gave the toasts. My brave and faithful follower, Chollet, companion on my journeys for twenty-five years, pushed forward by Gourdon, tried to speak in his turn, but he was very agitated, and after a few stammering words he thought of something better, for he shook my hand in such a way that I understood the affectionate devotion with which he was overflowing. I was extremely touched by this manifestation, the responsibility for which Gourdon and the crew laid on one another. The veterans had already shown me their affection and confidence by asking to join the new expedition, and I have every reason to believe that their sentiments towards me are shared by the new-comers. We drank champagne, ate plum pudding, and chatted gaily."

Further means of beguiling the time in winter quarters were found in the arts, of many kinds; in toboganning, snow-shoeing, ski-ing, and other forms of competitive athletics; in much reading, and in some writing, including the elaboration of a serial novel, "The Typist's Lover," chapters of which the author, Lieutenant Rouch, read aloud every evening to the eagerly-attentive company. Concerning the ship's library, we learn the following:

"We have fortunately an extremely well-furnished library with about 1,500 volumes of scientific works, travel-books, novels, plays, and artistic and classical literature, to distract, instruct, or help us in our work. The crew has the right of dipping into these to a great extent, but I have thought it best to strike off the catalogue for their use a whole series of volumes that seemed to me harmful, or at least useless, to most of these good fellows, who are happily still very much children of nature. The volumes which circulate most in the ward-room are undoubtedly those of the Dictionnaire Larousse, which, apart from the instruction which it gives us in our isolation from the rest of the world, cuts short, if it does not completely check, discussions which would otherwise threaten to be interminable. Whether or not Larousse provides the solution, in a life like ours discussions are inevitable. They are one of the occupations, often one of the plagues, of Polar expeditions, and I well understand why, during a celebrated English Antarctic expedition, they should have been punished by fines when they overran the comparatively short hours when they were permitted. I must hasten to add that on our ship they seldom turned bitter, and the clouds which they may have raised quickly dispersed."

Researches of vast importance to the civilized world do not seem often to suggest themselves to Antarctic explorers, but many minor questions of some interest to the curious are still waiting to be answered. For example, the zoölogist of the "Why Not?" one day fastened celluloid rings of various colors to the legs of numerous penguins, young and old, and of several cormorants, in the hope of gaining some knowledge later as to the habitual movements of these birds. Certain writers have asserted that the parents do not return to the old rookery a second season, and that only the young who were hatched there make it their abiding place the next year. But the French zoölogist's experiments and observations seemed to prove that exactly the contrary procedure was the rule. And so life's problems are diminished by at least one, thanks to the second Charcot Antarctic expedition.

Interesting to all readers of Arctic voyages and discoveries is the considerable difference

in the conditions to be met and the difficulties to be overcome by Antarctic explorers. A book by Captain Peary or by Fridtjof Nansen, and one by Lieutenant Shackleton or Dr. Charcot, though describing in general very similar operations, reveal to the reader a marvellous difference in details of equipment and method. So great is this difference that whereas Captain Peary has with justifiable pride written of his crowning achievement as if nothing of any great moment now remained to be accomplished by polar explorers, the conquest of the South Pole really confronts them as a problem whose solution has hardly been facilitated by the antipodal victory.

In conclusion, high commendation is due to the translator and the publishers of Dr. Charcot's book. Errors of translating or of printing do inevitably occur, but they seem to be few. One could have wished for a larger-scale map of the discoverer's route, and also for a final summary of things accomplished. The one map given (of the whole Antarctic region) is very inadequate. But the illustrations, from photographs, are all that could be desired.

Memoirs of an Eminent Physician.*

The Emmet family is most closely associated with the history of Ireland, especially with movements for Irish independence. Some of its members have found their way to our own land, but expatriation has not lessened their interest in the struggle for Irish self-rule. Among the Emmets who emigrated in an early day was Dr. Thomas Addis Emmet, one of the revolutionary leaders of 1798, who came to New York a century ago. His grandson of the same name is still a citizen of New York, and like his grandfather (also a lawyer) is an honored member of the physicians' guild. Again like his grandfather, Dr. Thomas Addis Emmet the younger is a militant defender of Irish rights; and for a decade, as president of the Irish Federation of America, he directed the American forces in the home-rule campaign.

Dr. Emmet was born in 1828, at Charlottesville, Virginia, where his father was professor of chemistry and *materia medica* at the State University. When he wrote the preface to his memoirs, in 1910, he could look back over an eventful life of more than four-score years. It is a large volume that he has given us, for Dr. Emmet has remembered much. Still, memory has not contributed all the materials; the author has opinions as well as information, and these are stated with force and freedom. There are few subjects of current interest that are not discussed in the volume: the suffragette movement, the public schools, the protective tariff, the Declaration of Independence, the management of hospitals, the Irish question, the money question, — these are a few of the more important problems included.

A large part of the work is naturally devoted to the trials and triumphs of the busy physician. At the age of eighteen Dr. Emmet began the study of medicine, and after graduation located in the city of New York. He rose rapidly to great eminence in the medical world; in the words of his friend, T. P. O'Connor, he became "one of the glories and one of the glowing lights of the medical profession." Dr. Emmet believes that he was "at the head of the largest public and private practice any man was ever held responsible for." "I have approximated the number under my care, and for whose treatment I was directly or indirectly responsible in hospital and private practice, as between ninety and one hundred thousand women."

Still the busy physician found time and energies for matters of wider interest. He grew to maturity during the fierce political conflict that led up to the Civil War. Slavery was an abomination to him, but as to the rights of secession he had not the least doubt. When his native state, Virginia, left the Union, he promptly repaired to Montgomery to offer his services, which fortunately were refused. He returned to New York and quietly resumed his practice. Since 1861 his opinions of men and measures must have changed materially. "As a Southern man, I detested Mr. Lincoln, but he became finally, in my estimation, one of the greatest and purest of patriots," accomplishing more for the nation than any other individual since Washington. But on the subject of the relations existing between state and nation, he is still "unreconstructed," as the following extract will show:

> "The Administration at Washington, except in its foreign relations, was never considered to possess any of the attributes of a government before the Civil War, and was only termed the Administration. . . . The United States Administration exists to-day as a full-fledged Government, with almost unlimited power, gained by usurpation in every branch of the Executive and first claimed as a necessity during the Civil War. . . . Yet the Constitution of the United States is still supposed to exist in all its original integrity!"

In his account of certain important develop-

* Incidents of My Life. By Thomas Addis Emmet, M.D., LL.D. With twenty-seven illustrations. New York: G. P. Putnam's Sons.

ments of the war period—such as the draft riots, and the election of 1864 — the author is interesting and illuminating. He attributes the riots largely to the arbitrary manner in which the draft was carried out by the Federal authorities. The following is given as an example:

"The husband of a wet-nurse employed in my house was a workman in a factory on the east side, with seventeen other Democrats and one Republican; to my knowledge, the eighteen Democrats were all drafted, and the Republican was the only one who escaped."

Other instances of a like nature are cited. Dr. Emmet also charges the Republican election officials with deliberate efforts to prevent Democrats from voting for McClellan in 1864. He went to the polls after breakfast on election day, but it was five in the afternoon before he was able to cast his vote, and then only after having found a bondsman to give security that he was Thomas Addis Emmet, M.D., "although I was personally known to every man in the room."

Later in life Dr. Emmet developed a keen historical interest. He built up the Emmet collection, investigated problems in American history, wrote a genealogy of the Emmet family, and produced two important volumes on Ireland under English rule. Of all these activities he writes in his usual *naïve* fashion. With the current American histories he is much displeased, as they magnify New England at the expense of the South.

"This conviction is based on the study of more original material, probably, than any other private individual, much of which constituted a portion of the 'Emmet Collection' now in the Lenox Library, New York. With the exception of the perversion of Irish history by English writers, no other country has suffered to a greater extent than we have from wilful misrepresentation of the truth in not giving credit to other sections."

How a physician with the greatest practice in history could find time for such extended research is not explained.

Of particular importance is Dr. Emmet's account of his activities in behalf of Irish Nationalism. He took an early interest in the struggle of his Irish kinsmen, but active enthusiasm dates from his visit to the British Isles in 1871. For the revolutionary methods employed by some of the Irish agitators — the use of dynamite, for instance — he has little sympathy; still, he feels that the English coercion laws had virtually created a state of war, and that the Irish were consequently justified in using violent methods. While anxious to give full credit to Mr. Parnell for most efficient service, he disclaims having had any personal admiration for him at any time, and feels that his removal from Irish politics was providential.

Dr. Emmet does not seem disposed to favor complete independence for Ireland; his solution would be a British federation with home-rule for each of the component parts. But he would surely favor no strong federal bond. In addition to a separate government, he argues that Ireland must revive her ancient language.

"With Home Rule and an Irish Parliament, with its proceedings conducted in English, it would be nothing more than an appendage to the Imperial Parliament. But let the business be conducted entirely in the Irish language, as it should be, not for the purpose of concealment, but as the means of obtaining a dignified bond of union, and this would establish a pride of country which it would be difficult for England to corrupt."

As to the immediate future of the Emerald Isle, the author writes in an optimistic vein. Some form of home-rule seems sure to come, and Dr. Emmet takes a natural delight in the thought that he has had some share in maintaining the agitation. During the nineties, when Conservatism was in the saddle and the Nationalist party was facing ruin through lack of campaign funds, it was largely through the efforts of the Irish Federation, of which Dr. Emmet was the energetic president, that the Irish party was enabled to keep up an aggressive fight at the elections. "There remains," he says, "but one cloud to obscure the future of the Irish people, the failure to the present time in regaining the use of their native language, and the great apathy existing with so many as to the importance of such an acquirement."

LAURENCE M. LARSON.

THE CONCLUSION OF A GREAT WORK.*

In 1898 appeared the first general circular of "The Cambridge Modern History." The present board of editors assumed their duties in November, 1901, not quite ten years ago, and the first volume appeared in 1902. With the publication of "The Latest Age" the end has now been reached of a great undertaking — great in conception and in labor, and great even in execution. Two supplementary volumes are yet to appear, one presenting maps, the other a general index: both valuable *addenda* to the text of the completed work, but adding nothing to the historical presentation of the earlier volumes. Although many readers will doubtless remember the facts in connection with the origin of this Modern

* THE CAMBRIDGE MODERN HISTORY. Planned by the late Lord Acton. Edited by A. W. Ward, G. W. Prothero, and Stanley Leathes. Volume XII., The Latest Age. New York: The Macmillan Co.

History, it will perhaps not be amiss to recall something of the plan and purpose of the work as outlined by Lord Acton in the nineties. That "prodigy of learning" conceived a history of modern times, "each chapter to be written by the most competent available expert, wherever he hailed from, nothing written at second hand to appear." . . . "Our principle should be to supply help to students, not material to historians. . . . It is intended that the narrative shall be such as will serve all readers, that it shall be without notes, and without quotations in foreign languages." Cambridge was to produce "the best history of modern times that the published or unpublished sources of information admit."

These excerpts express briefly a few (not all) of the points Lord Acton deemed essential to his ideal of a successful modern history. Having impregnated his contributing specialists with his own ideals, he proposed to work with them, preparing certain topics himself, giving editorial supervision to the whole, and depending upon a unity of purpose and expert knowledge to produce a connected and authentic narrative. With regard to the inauguration of the vast enterprise, the editors of his "Cambridge Lectures" write: "Many universities and two continents were ransacked for contributors. Five chapters — none alas! written — Acton had allotted to himself, and in the titles of the others (not always retained since) his personal characteristics received pregnant expression." But the demands of such a task were tremendous, and it soon appeared that Acton "was without that driving force needed to keep in line a heterogeneous body of specialists," and before the first volume was off the press the Regius Professor of History had laid down his pen. Upon Lord Acton's death, the execution of this great undertaking fell to the board of editors through whose efforts the twelve volumes, up to and including the present one, have appeared.

The present writer has reviewed in THE DIAL four of the "Cambridge Modern History" volumes, these being the first four in historical sequence, though not published in that order. In each case it was pointed out, with a varying degree of emphasis, that while the work was a great work, invaluable to scholars for its accuracy and for its well-selected references, the volume in question departed from the avowed intention of Lord Acton in two important particulars: first, the chapters were not always written by the best qualified specialist upon the matter under consideration; and second, Lord Acton's dream or ideal of a Universal History "distinct from the combined history of all countries, . . . but a continuous development, . . . an illumination of the soul," had somehow not been realized. The volumes thus criticized cover the period from the beginning of the Renaissance to the end of the Thirty Years' War. If, for the earlier volumes, the editors were hampered by a dearth of specialists, and were obliged themselves to write approximately a third of the chapters, how much more difficult it would seem to provide experts for present-day history, and how much more difficult to realize that unity in the narrative, that "continuous development" of which Acton so hopefully wrote. Yet it is precisely that seemingly impossible continuity that characterizes this last volume. "The Latest Age," save for one chapter, offers an organized and absorbing narrative, distinguished for its authority and for its emphasis upon those related lines of development common to the history of all nations.

The one chapter alluded to is that on "Foreign Relations of the United States during the Civil War," by Professor Westlake, formerly of Trinity College; and the chapter was inserted because the editors felt "that these relations had been insufficiently explained in the American volume (Vol. VII.), and further elucidation was needed for the clear understanding of the Alabama Question, which looms large in the opening years of our period." As an important factor influencing American attitude toward England, the "Alabama" case is indeed important; but national feeling was of greater importance than were the facts and the law of the case. These latter must indeed be stated, in any historical account; but taken alone they mean nothing, and it is just here that the chapter in question is disappointing. It offers merely a technical legal examination of the relations of the United States and Great Britain, with an argued defense of England's action in the recognition of Southern belligerent rights, and in the case of the "Trent." It acknowledges England's error in failing to stop the "Alabama," and in failing to arrest her when she entered British colonial ports. This is now conceded by all modern English historians, while the strict legality of the English position on belligerency and in the case of the "Trent" is equally conceded in the United States. If diplomatic history is to limit itself to international law and to legal argument, the chapter is satisfactory. To the people of the

North, however, the specific official acts of any foreign government were of distinctly less importance than the general attitude of the foreign public. Unquestionably the sentiment and sympathies of the British people were of the greatest moment, while formal governmental action might be a matter of relative indifference. The author states, indeed, that "the chief source of the feeling in the North probably lay in the disappointed hope that the anti-slavery sentiment, in which England had led the world, would induce her to grant to the Northern cause a benevolent and not an impartial neutrality." This is a part of the truth, but not all. Americans believed — and with some foundation for their belief — that the governing classes of England were not coolly indifferent, but that in reality they desired the disruption of the Union. It was this that rankled, and made the Americans quick to interpret the "cold neutrality" of Great Britain as in reality an unfriendly neutrality. When, in the later years of the war, and after, the North understood that the great mass of the people of England had sympathized with her cause, the bitterness gradually disappeared. Viewed from the purely English standpoint, it is no doubt correct to discuss the foreign policy of the United States during the Civil War in the light of those specific incidents that were in controversy. From the American viewpoint, however, as also from that of general history, the foreign relations were vital when they revealed the attitude of foreign nations; and our later policy for a succeeding score of years was determined by our understanding of what that general attitude had been, rather than by any belief that we had been right in specific instances, like those of the "Trent" or the "Alabama."

The chapter just noted is brief, however, and has no essential relation to the bulk of the volume. In general, "The Latest Age" covers the period from 1865 to the present time, the exact opening date varying with the different countries and topics. About half of the twenty-six chapters are given to European states, half to European colonies, Latin America, and the Far East. Nearly every chapter bears the stamp of exact and scholarly authority, though many of the writers are comparatively unknown in this country. In the preface, the editors profess that so modern a period of history lends itself with the greatest difficulty to that "intelligible perspective" which is necessary in order to depict the central threads — the unity of the historical movement. As has been said, either the editors or their contributors have overcome the difficulty with greater success than in the earlier volumes. For throughout the eight hundred pages of text there run three main ideas characteristic of the period: first, progress toward national consciousness and national ideals; second, the advance of democracy and of parliamentary government; third, the development of an international code of law and of permanent international tribunals. These matters appear not merely as separated subjects for discussion; they inevitably appear in what professes to be a description of events within a particular state. In a most interesting chapter, for example, by Professor Oncken (not one of the unfamiliar specialists), on the German Empire, the development of national consciousness is insisted on; indirect argument is advanced as to the effectiveness which may be expected from parliamentary or from irresponsible government; and, finally, the German disinclination to become enthusiastic over schemes of world-arbitration is forcibly stated. For the British reader, no doubt, Professor Oncken's analysis of the tendency of modern German world-policy will be of most interest. He traces with admirable clearness the evolution of those industrial conditions which have placed upon Germany the necessity of an expansion that is distinctly economic. In this evolution, William II. is credited with prescience, and with having given the initial impulse in each step taken to advance the industrial requirements of his people. The rapid increasing of the navy was but to safeguard the commercial and colonial interests of the state, and was intended rather as a means of defense than for aggression. The gradual drifting apart of England and Germany, followed by the extreme British fear of Germany, was the inevitable consequence of the latter's appearance in the field of international commerce and of world politics. Professor Oncken maintains that Germany's "world policy" is essentially and wholly economic; that it is in no sense aggressive to the point of armed conflict; that Germany's interests demand rather that the world should remain at peace, and that her military and naval strength tend to this end. England, he asserts, is now coming to understand this; but he also states with emphasis in his concluding paragraph that Germany is united in the determination to participate in the modern international economic development, and also united in the belief that in her ability to defend herself lies her only security.

Thus, Professor Oncken indirectly states Germany's attitude toward the world peace movement. In chapter XXII., on "The Modern Law of Nations and the Prevention of War," Sir Frederick Pollock discusses the broader aspects of the question. The treatment is purely historical, but throughout it is demonstrated that the entire process of creating a body of rules or customs known as international law has consisted in creating a sentiment so strong that nations hesitated to violate it. Reason and custom gradually established rules of action which were observed even if not enforced. It follows that it is as reasonable to expect ultimately a general acquiescence in arbitration, as in the past it seemed reasonable to expect the adoption of many rules of international conduct now generally observed. The author declares that "the frequent repetition of declarations that war ought not to be entered on without a serious attempt at conciliation in some form . . . . does tend to produce, and may in time produce, a genuine public opinion capable of affording a considerable moral sanction." And again: "As time goes on, it will be less and less reputable among civilized states to talk of going to war without having exhausted the resources of the Hague Convention." This chapter illustrates the distinctly modern character of the volume. In most cases, events are carried to the year 1910; and while earlier volumes may with some truth have been criticised as primarily valuable for the historical student, this concluding volume is certainly fitted for a wider usefulness. A public interested in the social, intellectual, or scientific trend, in the progress of ideas as well as of nations, in economic as well as political history, finds here authoritative information upon matters still vaguely understood or incorrectly presented in current print. Chapter and page headings are inviting and stimulating for casual reading, and add greatly to convenience for easy reference. Such topics as "The Reform Movement in Russia," carried up to the midsummer of 1909, "The Regeneration of Japan" to the treaty of Portsmouth, "Sven Hedin" and "Exploration in Thibet," "The Development of Western Canada," "The Revolution in Social Ideas," "Thermo-dynamical Research," indicate in a measure the breadth of ground covered, and bear out the statement in the preface that "We are, in many ways, more amply instructed about our own time than we are in the affairs of any other age." And, indeed, in a reconsideration and summary of the entire work, it is not too much to say that the editors and contributors have in large part realized their ideals. These may not be quite Lord Acton's ideals, but it is doubtful, indeed, if these were actually realizable. The "Cambridge Modern History" is of distinct value as an historical product. It speaks with authority, and usually justly. Its excellence is in its exactness, its tone of scholarship, and in the non-controversial character of its contributions.

EPHRAIM D. ADAMS.

THE CASE OF MARY WOLLSTONECRAFT.*

Influenced, perhaps, by my own knowledge, Mary Wollstonecraft has seemed to me a notable character in the world's history, whose true personal and social position it has been difficult to assign. She challenged attention in both relations, but left us the not easy task of forming at once a kindly and safe judgment of opinions and actions which could not be otherwise than widely influential for good and for evil on the world at large. While the author of the most recent book on this remarkable woman helps us on the biographical side of his subject, his work can hardly be called a social study.

The life of Mary Wollstonecraft was comparatively brief. She was born in 1759 and died in 1797. She belonged by birth to the middle classes, to whom the blessings of life come in liberal measure, and are held back only by light exactions. This position of comfort was lost to her by the faults of her father, and she was forced to early makeshifts — to teaching, and finally to literary labor — as a means of subsistence. She was generous toward her kindred and friends, but felt keenly the pressure under which her life was developed. Her general attitude and tendencies were chiefly expressed in her "Vindication of the Rights of Women," a companion volume to her "Vindication of the Rights of Men," which together formed her chief literary works. She saw clearly the unfavorable features in the position of women, and resented them as needless inflictions and injustice. She did not see with equal distinctness, or feel with equal acuteness, the half-blind circumstances out of which these difficulties arise. Society is in an unstable equilibrium. Little things and wrong things arrest its progress, and yet are for the moment

*MARY WOLLSTONECRAFT. A Study in Economics and Romance. By G. R. Sterling Taylor. New York: John Lane Company.

inevitable and useful. The problem is expounded by them, and finally brought to a solution. They are only to be removed by a better perception of our nature, and a clearer recognition of that which is right. Mary Wollstonecraft was the declared enemy of present conditions to such a degree as to blind her to the slow changes by which they are to be removed. This intellectual antagonism was the chief feature of her life, and by means of it she lost much of that patience and concession which should go with reform. She found it difficult to bear the hardships of evil; she did not feel their necessity. The earlier work, "Vindication of the Rights of Men," sprang out of the same spirit. It was written in answer to the reflections of Edmund Burke on the French Revolution. Both books have a legitimate side, and both are excessive. When we look at the violence of the Revolution, we are liable, with Burke, to be horrified by the results, and to shrink entirely back from the evils and the malign forces disclosed in them. This was not the attitude of Mary Wollstonecraft. To her mind, it belonged to men, and to the rights of men, to resent the wrongs to which they had been so long and so forgetfully exposed. If Burke's opinion was the conservative English view, her feeling was equally implanted in the dark history of men.

To her clearness of intellectual apprehension and independence of thought, Mary Wollstonecraft added lively affections — affections, not passions. The two aided each other. She had a dignified reserve which prevented any waste and prostitution of feeling, and enabled her to hold the position which her vigor of thought assigned her. There was no trailing of garments in the dust. These endowments of the intellectual and spiritual nature rendered her attitude always commanding. In a brief life and a brief period she went through three experiences which the unkindly critic might easily call amours. The first was in connection with Henry Fusch, a married man of fascinating social qualities. It could hardly be said to have put any strain upon her character, since, anticipating its strength, she retired from London to Paris. The second attachment, in which she most overpassed conventional bounds and the safeguards of her own character, occurred in Paris in her association with Captain Gilbert Imlay. She was formally registered as his wife at the American Embassy, though without marriage. Imlay seemed to share her opinions, though it is hardly uncharitable to think that his passions took the lead of his judgment. He was the object of intense affection, debasing in its persistency, and from which he escaped by simple satiety. Certainly none of the conventional restraints of a legal union could have been more at war with independence and personal dignity than this desertion of an unfaithful companion proved to be. In casting aside the customs with which society seeks to protect itself from unmeasured evils, she fell into disasters not inferior to those which accompany ill-assorted unions. Within the record of her own experience she met the most manifest disproof of the opinions which gave rise to it. At the close of this period of wandering in darkness, she fell in with Godwin, much the truest of her friends. A real and permanent concurrence of opinion drew them together. They maintained unbroken that dependence and independence which both recognized as involving the highest personal relation. They occupied separate quarters, and were not formally married, until the anticipation of the birth of a child created a duty which had not been sufficient to control interests which rested on themselves alone. This child, Mary, the second daughter of Mary Wollstonecraft, became the wife of Shelley. Her mother died in giving her birth.

Here we have the problem made up: the claims of society as opposed to those of personal liberty. We certainly cannot regard the actual issue as an opportune and happy one. We are compelled, rather, to search for the error which gave rise to it. A reasonable estimate of fine personal qualities may call for leniency but cannot hide the social danger. This danger is one of constant recurrence, with every degree of debasement, and cannot be thrust aside. No matter in what way we put and answer personal questions, they do not cover the ground. The social problem remains as the chief consideration. What does the welfare of society call for? If we do not wish, like Simeon the Stylite — the wonder and the mockery of many ages — to mount some column of fame and of infamy, we must reconcile our own excellence with the excellence of the world. These two elements of superiority — the personal and the collective — are inseparable from each other. Even the pebbles on the seashore owe their shapely quality to their constant collision with each other. The social element is the most comprehensive and immediately powerful, the individual element the most conspicuous and qualitative. The individual makes plain the wealth of the community, and the community

gives the position to which the individual attains. The susceptibilities of growth are in the personal consciousness; but, as in the buds of a tree, they are lifted into eminence by the collective action. It belongs to the individual to see what is good, and to pursue it under the conditions assigned by society.

Men are constantly making errors in their social theories by supposing that they can work some social improvement by a mechanical change. The Socialist thinks that if he could be allowed to set right the forms of society, its tick and stroke would at once be regular. A spirit is in all living things and must precede their movement. The fatal miscarriage in the case before us — and it was fatal — lay in the supposition that in independence in the pursuit of good was found the law of life. Not so; we are bound to the law of obedience and suffering in the community, bearing with us the better opinion. The weak of a marching army may be terribly overwrought; but the question remains, shall the army be halted to nurse its invalids? St. Paul speaks of the undergirding of the ship in which he was driven on the Mediterranean. We may think this undergirding a very feeble device; yet as long as our naval architecture calls for this form of relief, we must allow the undergirded vessels to creep into port.

The sex relation is fundamental in human life. Great good and great evil arise from it. There is no end to the failures that are traceable to it, as there is no end to the inspirations that are associated with it. We must accept these facts, nor suppose that by any contrivance of our own we can, in the midst of men and women, escape danger. The whole human problem is upon us, and the experience and safeguards of ages are not too many for its solution. One can regret the nobility of character which seems to have been submerged in the life of Mary Wollstonecraft, and yet hold only the more closely to the awkward means of escape which men have set up.

JOHN BASCOM.

REFORMERS OF THE FRONTIER.*

One of the most discouraging facts, to those whose faith is nailed to the mast of democratic government, has been the apathy of the people in face of conditions that tend to nothing short of anarchy. One of the most encouraging signs of the times is the practical heroism of the little band of reformers, out on the Western frontier, fighting on the one hand the tremendous forces arrayed against democracy, and on the other the stolid indifference of the masses. These men have been branded, by friend and foe alike, as hysterical cranks; but so has every reformer in every age. These cranks of to-day do not offer theories; they present facts, cold indisputable facts, facts that put democracy on trial, facts that force the issue, Is government by and for the people to live or to die? They have proved the existence of powerful interests fattening upon the people, interests that for years have been engaged in a wholesale plundering of the forest and mineral wealth of the country, that have even stooped to murder to gain their ends, and that have been powerful enough to strangle every attempt at government investigation. The mission of these reformers is to bring the men behind these interests to justice, and to awaken the people to the duty of conservation of their national resources.

Some of the best men in the service of the government are enlisted in this cause, and they have brought to their aid many of the ablest writers of the day. The literature of the movement is found in government documents, books, pamphlets, and magazine articles; but probably no more effective means could be devised for driving the facts home to the millions than such a book as Miss Agnes Laut's "Freebooters of the Wilderness." Miss Laut has been in close touch with the men who are leading this patriotic movement, she has had access to the accumulated evidence on which their appeal to the public is based, she has travelled throughout the West studying the actual conditions, and she has crystallized her facts in what is nominally a novel but is really an acute study of one of the biggest problems of the day. Many who would never think of studying the less popular discussions of the subject will be brought to a realization of the startling convictions set forth with such dramatic power in these pages. Every essential fact in the book, — and this can be said without reservation, — is supported by the evidence of men whose word cannot be disputed. The murder of the boy Ford Williams is but a thinly disguised version of what actually happened in the West; so is the shooting of MacDonald the sheep rancher. Says Wayland, the Forest Ranger:

"It was preposterous, unbelievable, like a page from the lawlessness of the frontier a hundred years ago! Yet had n't this thing happened in California, and happened in Alaska? They would never dare to murder a man conducting an investigation ordered by the great

*FREEBOOTERS OF THE WILDERNESS. By Agnes Laut. New York: Moffat, Yard & Co.

government of the greatest nation on earth! Yet had they not tried to assassinate representatives of the Federal government in San Francisco, and shot to death in Colorado a Federal officer sent straight from Washington? And these murders had not been committed by the rabble, by the demagogues, by the anarchists. They had been pre-planned and carried out by the vested-righter, in defiance of law, in defiance of the strongest government on earth; and, up to the present, in defiance of retribution."

Here, to be more explicit, are the actual facts in the Tensleep case in Wyoming: In the spring of 1909, the cattlemen of the No Wood Country, in Big Horn County, Wyoming, resented the action of the sheepmen in bringing sheep across their cow-range in order to get into the sheep-range. It appears that, several years before, the stockmen got together and established lines between the cattle and sheep ranges, which were commonly designated as "dead-lines." These lines were respected by the sheepmen until the general conditions gradually changed, and it became necessary for the sheepmen using the Spring Creek range to cross a small portion of the cow territory in order to reach their early range. This they did, going to the range they had formerly used unmolested. Shortly after, seven cattlemen running cattle in the vicinity formed a posse, swept down on the sheep camp in the night, and opened fire on the tents, killing the sheepmen Joseph Emge and Joseph Allemand, as well as a poor herder, without giving them any opportunity to explain or correct their actions, if any injustice had been committed. After killing the sheepmen, the cattlemen piled up their tents over the bodies and burned them. The sheepmen and cattlemen lived in the same vicinity, and had previous to this accepted each other's hospitalities, making the murder all the more cold-blooded. The scene of the murder is about ten miles south of the Big Horn National Forest on Spring Creek, a tributary of the No Wood Creek. This is a bald narrative of the facts. The cattlemen were brought to trial, through the efforts of the Reform Party in Wyoming, and in spite of the determined efforts of the cattle interests were convicted and sentenced to various terms of imprisonment. The significant feature of the case is that it constitutes the first and only conviction for range murders in the West. In face of such facts as these, is there any further need to justify the men on the firing-line who have been fighting the tools of the Freebooters, and are now going for the Men Higher Up?

LAWRENCE J. BURPEE.

BRIEFS ON NEW BOOKS.

Some early and some unfinished writings of R.L.S.

The final volume of "Essays, Travels, and Sketches" in "The Biographical Edition of Stevenson's Works," published in this country by the Scribners, is entitled "Lay Morals, and Other Papers," and is provided with a preface by Mrs. Stevenson and a few explanatory notes by Mr. Sidney Colvin. The preface relates the circumstances attending the production of that fiery Philippic against the traducer of Father Damien which the hotly indignant writer caused to be printed at his own expense and at the risk of prosecution for libel. "This is a serious affair," the lawyer consulted beforehand had said after reading the paper; "however, no one will publish it for you." Its rather unnecessarily passionate language seems to have called forth no rejoinder or other demonstration from the Rev. Dr. Hyde of Honolulu, to whom the "open letter" was formally addressed. A fine exhibition of righteous indignation one must call it, even though too lavish of rhetorical pyrotechnics and much in need of the calm revision its author afterward regretted not having given it. The "Lay Morals" and many of the other pieces in the volume are early and unfinished productions, some of them first printed in "The Edinburgh University Magazine," and some never before put into type. As might have been expected, there is in most of them more manner than matter, the writer being at that time engaged in that laborious forming of his style which he has elsewhere told his readers about in some detail. As a good example of the young stylist's dexterity, we quote from "The Philosophy of Umbrellas" a typical passage: "Except in a very few cases of hypocrisy joined to a powerful intellect, men, not by nature *umbrellarians*, have tried again and again to become so by art, and yet have failed — have expended their patrimony in the purchase of umbrella after umbrella, and yet have systematically lost them, and have finally, with contrite spirits and shrunken purses, given up their vain struggle, and relied on theft and borrowing for the remainder of their lives." Three beginnings of stories or novels, of later authorship, conclude the volume. As illustrating the author's growth in freedom and originality, and in the fuller mastery of his craft, the book is a welcome supplement to the more important volumes that have gone before.

Tonics for the sedentary mind.

Mr. Arnold Bennett is a delightful writer, and rarely fails to charm though on instruction bent. Lacking the didactic trend, he more engagingly accomplishes his purpose by an adroit albeit discursive appeal. There are three little books by him, of kindred manner and related bearing. The first took some time to make its message and charm known, despite the lure of its title, "How to live on 24 Hours a Day." It was followed by "The Human Machine," setting forth in pleasant preach

ments the duty and comfort of the *in corpore sano;* while "Mental Efficiency" completes the doctrine by enforcing the theme of the durable satisfaction of the *mens sana.* If one may specify a highway in the cluster of byways that serve Mr. Bennett's moods and methods, it bears the name of "Mental Sedentariness." Enter it at your own risk; all hope abandon of reasonable efficiency, if you travel it very long. Read Mr. Bennett if you would learn how to get out of it and tread not thornier but more sturdy paths. The first step is to clear "some space in the rank jungle of the day." "Something large and definite must be dropped." It must be replaced by real thinking, some brief but stern reflection; some getting at the bottom or toward the bottom of things. All this is sound and may be apt; it is also direct and disentangled from fine-spun cobwebs as well as from illusory maxims and enfeebling resolutions. It lays no claim to novelty. It is a simple gospel in the vernacular, written so that those who run may read; and if they harken, they perhaps will run less and read more. Let no one expect a treatise or a panacea from these genial and personal essays. The sub-title — "and other Hints to Men and Women" — forbids it. The profit of the exercise, however, does not interfere with the varied pleasures of the stroll.

Irish club-talks wittily reported.

In "The Intellectuals" (Longmans) Canon Sheehan has succeeded in giving animation and something of dramatic interest to various disquisitions and debates that might otherwise have proved too heavy and dull for enjoyable hot-weather reading. His sub-title, "An Experiment in Irish Club-Life," indicates at the outset that dialogue rather than monologue is to be the form adopted in the pages that follow. Ten congenial spirits are brought together under the lead of one Father Dillon of Cork, for the purpose of good talk and a little occasional music and poetry. As both Catholics and Protestants, both men and women, and various professions and occupations, are represented in the club (which calls itself by a Greek name, the "Sunetoi," which a footnote translates as the Esoterics, or the Select), there is of necessity, and by common consent, the largest degree of tolerance and liberality in its choice of topics for discussion and in its interchange of views on those topics. Almost anything of interest to a person of education and refinement seems to be open for good-natured and never prolonged debate at the sessions of the club, thirty-seven of which are reported by the author. The thirty-seventh and last takes the form of a picnic, at which the founder delivers a valedictory address, congratulating his fellow-members on the perfect success of their experiment, and continuing: "We have gone over the entire field of human thought; discussed poetry, philosophy, metaphysics, medicine, education, religion, and even politics; and we have not had so much as a breeze to ruffle our tempers and make us regret entering on such an engagement." From the same broad-minded and wholesomely stimulating speaker (whom one cannot but identify more or less closely with the author) we select another pregnant utterance. "Speaking of ideals, is it not characteristic of our age, and somewhat saddening, that the terrible realism of our novelists gives no chance to the young to see, and understand, what heroism is? . . . But considering the enormous importance of the modern novel as a factor in human enlightenment and progress, I think it is deplorable that our writers seem to have put aside all the old chivalrous models, and given us only the squalid side of humanity in their little 'slices of life.'" One finds in the book a good deal said on both sides and all sides of a good many questions, so that it is only by conjecture one can arrive at the author's own mind in the matter. But every argument and every remark throws light and is a welcome contribution to the lively but earnest discussion. The Canon's closing words to his preface (which of course was written last) thus refer to his book and its aims: "If it will help to show that there are really no invincible antagonisms amongst the people who make up the commonwealth of Ireland,— no mutual repugnances that may not be removed by freer and kindlier intercourse with each other, — he will be sufficiently rewarded." The occasional poems, mostly original with the members of the club, that diversify its deliberations, add to the high literary quality of this report of its proceedings.

A wise and witty French woman's views of England.

That agreeable French writer who signs herself "Pierre de Coulevain," and whose novels, "American Nobility," "Eve Triumphant," and "On the Branch," have enjoyed a vogue extending beyond the bounds of her own country, has made another successful appeal to both the English-reading and the French-reading public in her book on English life and English people which, with a frank recognition of French prejudice and French devotion to the things that are French, she has entitled "The Unknown Isle" (Cassell). But the narrowness and exclusiveness she has found to be by no means all on one side of the Channel. The English stand in as much need of this shrewdly discerning but always kind-hearted scrutiny of their insular peculiarities as do the French of a fuller and more sympathetic acquaintance with their Anglo-Saxon neighbors. The book, well translated by Miss Alys Hallard, describes a three-months' sojourn among friends in England, about one half the time being spent in the country and the other half in London. Both the charm of the English country house and the fascination of London in the gay season are conveyed to the reader, but with a plentiful admixture of comment and criticism and of suggestion as to possible improvement in the conventions and institutions of John Bull and his family. "However comfortable and however luxurious the English home may be," she says, "it is always cold. Their snobbish decorum insists on a discipline which is too

strict and too uniform. It puts a damper on gaiety, it makes conversation heavy and commonplace, it prevents the exteriorization of the sentiments and transforms the domestics into automata." The innate snobbishness of the Briton more than once excites in her a feeling of mingled amusement and tolerant contempt. The essentially masculine character of the northern peoples, as contrasted with the feminine nature of the Latin races, she finds typified in London, which she calls "Anglo-Saxon, masculine, and Protestant," while Paris is "Latin, feminine, and Catholic." The author saw something of American women in England, and she shrewdly notes their peculiarities. "These Anglo-Saxon half-sisters," she believes, "do not care much for each other, and they understand each other still less. The elder sister, unconsciously perhaps, envies the younger one her *chic*, her brilliant beauty, her dainty hands and feet, her independence, and, above all, her dollars. The younger sister envies the elder one her distinction, her parchments, and her traditions." In accounting for the lack of cordiality between the French and the English, the writer seems not to penetrate to the root of the matter in asserting that "mutual ignorance, as regards language, is the cause of all the misunderstandings between John Bull and Madame la France." She was getting nearer this cause in pointing out the marked difference in temperament (one masculine, the other feminine) between the two peoples. "The Unknown Isle," which is said to have passed through a hundred and twelve editions (112,000 copies) in its French form, is by all means the book to read if one desires a near and not unfriendly and also clear-sighted view of our masterful cousins across the water.

A handbook of great glaciers of the world.

Much has been written for the American student about glaciation in general, and about the extinct Pleistocene ice-sheet that once covered the continent. The phenomena of the drift have been described in much detail. In technical journals there have also been numerous articles descriptive of the Alaskan and Cordilleran glaciers, as well as of the Greenland ice-sheet. It must be admitted, however, that of books available to the general public there are few coming from authoritative sources. Those that are in circulation are devoted more to past than present glaciation. Professor Hobbs's work on "Characteristics of Existing Glaciers" (Macmillan) covers a field previously unoccupied. In a single volume he has described the salient features of existing glaciers, and attempted to answer a few of the questions that come up in the minds of everyone who for the first time stands before one of the great ice-streams. In the effort to cover so large a field in a single book, the author has necessarily been restricted in his selections, and many readers will feel that their own particular field of interest is but scantily served. The Sierran glaciers, for example, come in for but few words, and fewer still are devoted to those of New Zealand. On the other hand, a large amount of space is devoted to Antarctica — a proceeding perhaps justified by the mass of new data at hand. The book is frankly a compilation and systemization of existing data, though the work follows the author's personal studies of many of the types he defines. To students, the chief value of the book will lie in the bibliography, and in the completeness with which recent European studies in particular have been summarized. No attempt need be made here to indicate those points upon which Professor Hobbs's interpretations are likely to be challenged by specialists. It is sufficient to say that he has stated his views with due reservation, and that none are so strikingly different from current doctrine as to be apt to provoke general controversy. To the layman, the book will be even more valuable as being practically the only one to which he can turn for general information on its subject. This will make him the more willing to excuse the condensation, to point of dryness, that marks much of the work, and the rather frequent assumption of prior knowledge quite beyond any but specialists. The particularly full account of Antarctic conditions is much the best summary yet published. The book is lavishly illustrated and well printed. The scheme of placing references at the end of the chapters, however excellent in theory (and as to that there are two opinions), makes their use exceedingly inconvenient in practice.

Outlooks upon modern Brazil.

The latest volume in the "South American Series" (Scribner) is devoted to that most important and yet least known of antipodal republics, Brazil. Its extent is so vast, its natural features are so diverse, its economic and commercial interests are so broken up into special interests, that it has not been possible for any one man to know modern Brazil, much less attempt to portray it to the reading public. Moreover, it is only in recent years that — thanks to the labors of Dr. Oswaldo Cruz and of the hygienic institute founded in his honor — modern sanitation has added Rio Janeiro to the list of civilized cities. M. Pierre Denis has attempted the ambitious task of encompassing an adequate portrayal of this the greatest of South American republics within the compass of a single volume. The translation, copious annotations, and an historical chapter, are from the pen of Mr. Bernard Miall, a well-informed and competent authority; and a supplementary chapter upon the mineral resources is from an equally competent authority, Mr. D. A. Vindin. The work is amply illustrated by photographs of city and country life, and by three large maps. The author's point of view is mainly economic and commercial. He evidently writes from a wide acquaintance with those forces and features of Brazilian life which have to do with the creation and distribution of wealth. Natural features of the country, its great resources, developed but feebly as

yet; the native, the ex-slave, and the immigrant elements of the population; the labor supply, the small landowner; roads and railroads; coffee, maté, and rubber; the excessively and absurdly high protective tariff; the tremendous financial experiment which the state is making in attempting to maintain the high price of coffee by buying the surplus crops,—all these matters interest him and are interpreted in the language of the mart. Moreover, his approach is Gallic and Continental rather than Anglo-Saxon and American. The author's account of the Portuguese and Italian and German elements in forming the Brazilian people is illuminating and critical. The Pan-Germanist will find little comfort in his cool dismissal of the fond illusion that the German colonists in Brazil retain any political loyalty to the fatherland, though the author concedes the results of the Brazilian government's policy of concentration of nationalities in perpetuating the national characteristics of the immigrant. For the student of politics, Spanish-American history, economics, commerce, and social conditions of Tropical America, M. Denis's work will be indispensable.

A non-existent principality.

It will be natural that all good Englishmen should wish to be posted on the pedigree of their Queen and the history of her country; and accordingly Mr. Baring-Gould's beautifully illustrated and gossipy account of "The Land of Teck and Its Neighborhood" (John Lane Co.), supplied as it is with a fine family tree in addition, will appeal to them. By attaching the interesting historical neighbors of Hohenstaufen, Reutlingen, and Hohenzollern, material enough has been gathered to make a handsome and well-printed volume of over 300 pages. It is not difficult to compile such a book, so far as the text is concerned, for critical judgment has not been called into play. At least carelessness in the spelling of German names should have been avoided, as Hütten for Hutten; and half-English, half-German forms. Aside from the family history of Queen Mary, which is full enough and doubtless accurate, the chief value of the book is its fifty-three illustrations, five of them color portraits. It is only by inference that one learns that there really is no Land of Teck, nor has been for several hundred years. The Duchy of Teck, or Principality of Teck, is an honorary degree in nobility. One may fairly commend the barehandedness with which the author treats the character of many of the Queen's remoter ancestors.

The United States from Washington to Jefferson.

We are glad to see that the various volumes of Dr. Elroy M. Avery's "History of the United States and Its People" (Burrows Bros. Co.) are following each other in quick succession, especially as these later volumes are fully maintaining the exceptionally high standard reached by the earlier ones. The seventh volume, which has recently appeared, deals with the period from 1788 to 1806, thus covering the years of Washington's presidency with all the difficulties that confronted it in the organization of the government, John Adams's unfortunate single term, and as much of Jefferson's double term as would provide the reader with an adequate basis for a right understanding of what will have to be the burden of volume eight—the War of 1812. As if conscious of the fact that other phases of history besides the military are demanding attention to-day, Mr. Avery has given a great deal of space to economic development, to the westward movement, and to modes and expenses of travel. If at times he has adhered a little too closely and continuously to Mr. Roosevelt's views, he has produced a narrative that is vastly entertaining, and one that, at least in its main features, is thoroughly reliable. The illustrations in this volume are an attractive feature. They include broadsides, autographs, contemporary caricatures, title-pages of famous publications, portraits of prominent men, representations of the dress, furniture, and cooking utensils of the period, of inventions and of buildings, facsimiles of passports, of paper money, and of legislative enactments, to say nothing of the maps, which are, as usual, a most valuable asset in themselves. The appendices of this volume embrace such documents as the Constitution of the United States and the rough draft of Washington's Farewell Address, as well as the customary bibliography.

Talks about some great composers.

To the increasing number of books about composers is added a chatty gossiping volume by J. Cuthbert Hadden ("Master Musicians," A. C. McClurg & Co.). No fear of technicalities will deter the summer reader who will pick this book up for an idle hour, and who will not be disappointed. The book is little more than a canto of anecdotes which have gathered about the great names in music, with the proper filling of high-flown raptures about the best-known symphonies, operas, and quartettes. Of critical appreciation there is none; the writer's human sympathies are his guide in each case. All this is practically admitted in the brief preface; and the sub-title explains that the book is "for players, singers, and listeners," necessarily amateurs. A score or more of the great composers, from Handel to Tschaikowsky, are given the setting of their times and manners; and some of the minor ones (called, not quite excusably, "stars among the planets") are given in sketchy outline. The book is admirably printed, and is enriched with fifteen idealized portraits, reproduced from the Hanfstaengl collection.

BRIEFER MENTION.

The latest translator of the "Iliad" is Mr. Arthur Gardner Lewis, who gives us a blank verse reproduction of the entire epic. "The absolutely ideal translation of Homer will never be written," says Mr. Lewis, claiming no more for his own than is implied in his suggestion that "each new attempt may contribute a little new

truth, a little added beauty, just a new felicitous touch here and there, which shall be characteristic and all its own." That the translator has lived up to this modest ideal may fairly be allowed, for his version is pleasing to the ear throughout its even course. The work is, in a sense, a Chicago product, being dedicated to two masters in the Chicago school which fitted the translator for Harvard. It is published (two volumes in one) by the Baker & Taylor Co.

We are not sure that we agree with Miss Dolores Bacon in the composition of her list of "Operas that Every Child Should Know," and think that such works as "Carmen" and "The Damnation of Faust" might better have been omitted, but the idea of the book is an admirable one. It tells the stories, and illustrates the music with examples in notation. Eighteen operas altogether are summarized. The book is published by Messrs. Doubleday, Page & Co.

Stevenson's "Inland Voyage" and "Donkey" seem to be very popular with teachers of English, if we may judge from the numerous school editions that have been published of late years. Messrs. Ginn & Co. send us the newest of these, edited by Dr. Louis Franklin Snow. In the same series of "Standard English Classics" we also have "Treasure Island," edited by Mr. F. W. C. Hersey, and a welcome little book of "Selections from Huxley," edited by Mr. John S. Cushing.

"Old Testament Narratives," selected and edited for school use by Professor Edward Chauncey Baldwin, is a publication of the American Book Co. The text, unfortunately, is that of the modern American revision. For this reason, we must give the preference to President Henry Nelson Snyder's similar volume, based upon the Authorized Version (the only translation that should ever be thought of for literary study), entitled "Selections from the Old Testament," and published by Messrs. Ginn & Co.

To write a simple text-book of metrical rhetoric for the beginner has been the purpose of Professor Brander Matthews in preparing "A Study of Versification," now published by the Houghton Mifflin Co. It is based upon the sound principle "that all poetry is to be said or sung, and that its appeal is to the ear and not to the eye. . . . No other principle is even discussed, and all controversy has been rigorously eschewed." The author's treatment of his subject is not only instructive, but also fresh and readable.

"Classical Rome" and "Christian Rome," the former by Mr. H. Stuart Jones, and the latter by Messrs. J. W. and A. M. Cruickshank, are new volumes of "Grant Allen's Historical Guides," published by Messrs. Henry Holt & Co. These books offer a case of the good, not the evil, that men do living after them, for they are admirably compact and helpful volumes.—The popular "Satchel Guide to Europe" is now sent us by the Houghton Mifflin Co., and has reached its fortieth annual edition. The death of Dr. Rolfe will make it necessary to find a new editor for this useful publication, but his ideas, like those of Grant Allen, are likely to be perpetuated. — All Baedekers are interesting, but the latest of them "The Mediterranean" (Scribner) is perhaps the most fascinating of the entire series. Here the reader may journey in imagination to Lisbon and the Portuguese coast, to Madeira and the Canaries, to Gibraltar and Morocco, to Algiers and Tunis, to Alexandria, Athens, and Constantinople, and up into the Black Sea. Most of the material is rearranged from the other Baedekers, but a great deal of it is absolutely new.

Notes.

"An Anthology of Modern English Prose" (Longmans), edited by Miss Annie Barnett and Miss Lucy Dale, both of them experienced compilers of text-books for English schools, covers the period from Richardson to Stevenson. Upwards of fifty authors are represented, mostly by selections long enough to be worth while.

A little book published by Mr. David Nutt gives us the "Three Middle English Romances" of "King Horn," "Havelok," and "Bevis of Hampton," retold in modern English by Miss Laura A. Hibbard. Another volume in the same form is Miss Laura McCracken's "A Page of Forgotten History," which retells the story of that Vittoria Accoramboni whom Webster immortalized.

Professor J. D. M. Ford's "Old Spanish Readings" (Ginn) is intended to be an introduction to a scientific study of the origin and growth of the Spanish language, and to provide, at the same time, an excursus through the more important phases of the literature of Spain from the twelfth to the fifteenth century. The apparatus is rather elaborate, filling nearly three hundred pages in connection with the seventy pages of text.

"The Concise Oxford Dictionary of Current English" is an adaptation, in a single volume of about one thousand pages, of the material collected for the great "Oxford English Dictionary." It is, of course, a very small work in comparison with its source, but it presents a surprisingly large amount of matter for the space occupied. For this extremely handy and useful book we are indebted to Messrs. H. W. and F. G. Fowler.

"The Annual Library Index" for 1910, issued from the office of "The Publishers' Weekly," has, besides the features common to previous volumes, a select list of private collectors of books. Collections upon special subjects are aimed at, rather than private libraries of a general character. The names are classified by States. This is only a tentative beginning of what may develop into a valuable guide for both booksellers and students.

Mr. James Whitcomb Riley's gift to Indianapolis — a $75,000 site for a new public library — speaks well both for the poet's loyalty toward his home city and for the popularity and success of his poetry. As a visible and tangible proof that the love of poetry is not languishing in our day, the Riley Library (as one must hope it will be named when erected) will play a part even more important than that of the ordinary public library, and more important, we may add, than is played by those by-products of steel-manufacture, the Carnegie libraries which so generously and beneficently besprinkle the land.

The School of American Archæology issues a bulletin outlining its purposes and methods, and briefly indicating the attractions of its coming summer session (Aug. 1–25) in Santa Fe and at the adjacent ruins of Pajarito Park. The School, a creation of the Archæological Institute, dates from 1907, and has its abode in the historic "Palace of the Governors" in Santa Fe, where it is developing a Museum of American Archæology and starting an archæological library. The nucleus of the latter is the valuable collection of the late Dr. Franz Nikolaus Finck of the University of Berlin, purchased for the School by Mr. Frank Springer, and soon to be available for use. The location of the School seems to have been well chosen, being, as the bulletin explains, in the heart of the ancient Pueblo and Cliff Dwelling region, and at the gateway of the rich Mexican field where ancient ruins abound.

Topics in Leading Periodicals.

August, 1911.

Aëroplane, Progress of the. W. Menkel. *Review of Reviews.*
Air-Derby, The. Harry Kemp. *American.*
Alaskan Outdoors. F. F. Kleinschmidt. *Everybody's.*
America, Why I Came to. Nathan Kraus. *Atlantic.*
Art, The Field of. William Walton. *Scribner.*
Athletics for School Children. L. H. Gulick. *Lippincott.*
Baseball Star, The. "Billy" Evans. *World To-day.*
Blindness, Doing Away With. *Review of Reviews.*
British Empire and World Federation. *Review of Reviews.*
British Revolution, The. Sydney Brooks. *Forum.*
Building Materials, Study of. *Craftsman.*
Cæsars, Women of the—IV. Guglielmo Ferrero. *Century.*
Central America, Revolutions in. *World To-day.*
Chemistry, Prizes of. Robert K. Duncan. *Harper.*
Cities, Awakening of—III. Henry Oyen. *World's Work.*
City Windows, Picturesque Treatment of. *Craftsman.*
College, What Makes a? A. B. Wolfe. *Popular Science.*
Country Church, How It Found Itself. *World's Work.*
Darwin at an American University. *Atlantic.*
Debt-Habit, Our National. W. Martin Swift. *Atlantic.*
Democrats in Congress. Scott Bone. *Review of Reviews.*
Denmark and the American Idea. *Bookman.*
Diplomacy, American Commercial. *North American.*
Disarmament and Arbitration. *North American.*
Farm, The Abandoned. Walter P. Eaton. *American.*
Fire, Losing Fight Against. Edward F. Croker. *World's Work.*
Galton, Francis. Dr. J. Arthur Harris. *Popular Science.*
Government Bureaus, Stories of Our—VII. *Bookman.*
Gratitude and Graft. Walter Lippman. *Everybody's.*
Great City, Entrance to a. A. E. S. Beard. *World To-day.*
Happy Humanity, Quest for. F. Van Eeden. *World's Work.*
Highways in the Southwest. Agnes C. Laut. *Rev. of Reviews.*
Holland, Market Scenes in. W. E. Griffis. *World To-day.*
Homeless, Living with the—III. E. A. Brown. *World To-day.*
Immortals of Yesterday and To-morrow. *Bookman.*
Lee in Battle. Gamaliel Bradford. *Atlantic.*
Life, Death, and Immortality. W. H. Thomson. *Everybody's.*
Life Worth While, Making—IV. H. W. Fisher. *World's Work.*
Luther and His Work—IX. Arthur C. McGiffert. *Century.*
Malolos, Up the Railroad to. Frederick Funston. *Scribner.*
Manhattan, Message of. Louis Bawry. *Bookman.*
Masefield, John. Milton Bronner. *Bookman.*
Masterstrokes, Minor. Edna Kenton. *Bookman.*
Meteor Trains, Luminous. C. C. Trowbridge. *Pop. Science.*
Miller, Joaquin, His Life and Art. H. M. Bland. *Craftsman.*
Millet, Recollections of. Charles Jacque. *Century.*
Motoring in Algeria and Tunis. A. H. Fitch. *Century.*
Mount Desert. Robert Haven Schauffler. *Century.*
Napoleon III., Visit to the Court of. *Harper.*
Nature, Interpretation of. William E. Ritter. *Pop. Science.*
Navy, The United States. Sir W. H. White, K.C.B. *Atlantic.*
Negro Influences in American Life. W. W. Kenilworth. *Forum.*
New England, Miss Alcott's. Katharine F. Gerould. *Atlantic.*
Power, The Balance of, in 1915. Harry D. Brandyce. *Forum.*
Presidential Election, The Next. *North American.*
Prisons, Humanizing the. Morrison I. Swift. *Atlantic.*
Prophet and Big Business. Frank J. Cannon. *Everybody's.*
Public Ownership, Aspects of. Sydney Brooks. *No. American.*
Puritans, Port of the. Winfield M. Thompson. *Harper.*
Quarrel, The Cost of a. Algernon S. Crapsey. *American.*
Receiver, In the Hands of a. S. M. Crothers. *Atlantic.*
Reciprocity, True Canadian. Albert Jay Nock. *American.*
Religion, Comic Spirit in. William Austin Smith. *Atlantic.*
School, Public, The Practical. F. L. Glynn. *World's Work.*
Schools, Public, as Social Centers. M. J. Mayer. *Rev. of Revs.*
Sciences, Classification of the. I. W. Howerth. *Pop. Science.*
Shakespeare on the Stage. William Winter. *Century.*
Song-Makers. Mary Austin. *North American.*
Stage, Little Ironies of the. Emmet King. *Bookman.*
State Legislation, Progressive. W. B. Hale. *World's Work.*
Stuart, Mary, and Chastelard. Richard Le Gallienne. *Forum.*
Swimmers, The. John S. Reed. *Forum.*
Synge, J. M., and Ireland. W. B. Yeats. *Forum.*
Taft, President, The New. *World To-day.*
Teaching the Deaf to Hear With Their Eyes. *World To-day.*
Temperament, The American. Alain Locke. *No. American.*
Training for the Trades. Charles Dillon. *World's Work.*
Typhoid Fly, The. F. L. Washburn. *Popular Science.*
University in Politics, The. T. D. A. Cockerell. *Pop. Science.*
"Watch His Arm." Hugh S. Fullerton. *American.*
Wilson, Governor, in the West. *World's Work.*
Woman Suffrage. Gwendolen Overton. *North American.*
Woman Suffrage, Recent Strides of. *World's Work.*

List of New Books.

[*The following list, containing 64 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

An Irish Beauty of the Regency: The Unpublished Journals of the Hon. Mrs. Calvert, 1789-1822. By Mrs. Warrenne Blake. Illustrated with photogravure frontispiece. 8vo, 427 pages. John Lane Co. $5. net.

Representative Authors of Maryland from the Earliest Time to the Present Day, with Biographical Notes and Comments upon Their Work. By Henry E. Shepherd, M.A. With portraits, 12mo, 234 pages. New York: Whitehall Publishing Co. $1.50.

British Statesmen of the Great War, 1793-1814. By J. W. Fortescue. 8vo, 279 pages. "The Ford Lectures for 1911." Oxford: Clarendon Press.

George Meredith: His Life and Art in Anecdote and Criticism. By J. A. Hammerton. New and revised edition, illustrated in photogravure, etc., 8vo, 391 pages. Edinburgh: John Grant.

Franz Liszt and His Music. By Arthur Harvey. With portrait, 12mo, 176 pages. John Lane Co. $1.50 net.

John Dennis: His Life and Criticism. By H. G. Paul, Ph.D. With Portrait, 8vo, 229 pages. Columbia University Press. $1.25.

Lafcadio Hearn in Japan. By Yone Noguchi. Illustrated, 12mo, 177 pages. Mitchell Kennerley. $1. net.

HISTORY.

A Short History of the United States Navy. By Captain George R. Clark, U.S.N., and others. Illustrated, 8vo, 505 pages. J. B. Lippincott Co. $3. net.

A History of the United States for Schools. By Andrew C. McLaughlin, A.M., and Claude Halstead Van Tyne, Ph.D. With illustrations and maps, 12mo, 430 pages. D. Appleton & Co.

The Dominion of Canada. By W. L. Griffith. With illustrations and maps, 8vo, 450 pages. Little, Brown & Co. $3. net.

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THE OLD MORALITY.

We have never been willing to separate art from ethics, or to admit that the one might be independent of the other. To our thinking, any art which ignores moral considerations, and still more any art which flouts them as antagonistic to the freedom of expression, is rotten at the core, however fair its external showing. There is, no doubt, a counterfeit *bourgeois* morality of expediency and deference to irrational convention which is fair game for the artist, and which he does well to expose in all its hypocrisy. But it is equally fair game for the serious moralist also, who has no greater concern than to make clear the distinction between gold and brummagem. In whatever medium the artist work, he is bound to be sincere, and whoever is occupied with the artistic expression of life is insincere if he does not recognize the preponderating importance of conduct — Matthew Arnold's three-fourths, or something like that fraction. Morality has been defined as the nature of things; and this definition, as profoundly true as it is searching, belongs with no less exactness to art. Now there can be no self-contradiction in the nature of things, and the antinomies of the philosophers are nothing more than so many hurdles or bunkers, artificial impediments to thought, which cannot permanently arrest its progress.

The sociologist has a good deal to say about the relativity of morals, and delights to show us how practices which we hold in abhorrence may be viewed as sacred rites or duties by other peoples. But there is no reason why these contrasts should make us any less tenacious of what we believe to be the rightful principles of conduct, or weaken our faith in the moral law which has come to us as the precious filtrate of Hebraic and Hellenic and Christian teaching. We are bound to view the startling instances adduced — whether from Thugs or Mormons — as perversions of morality and as opposed to the interests of civilization. We are bound to do this, that is, unless we hold civilization itself to be a delusion and a mockery, and Christendom to rest upon no surer a foundation than quicksand. If we really do "count the gray barbarian lower than the Christian

child," we must have the courage of our convictions, and stoutly rally to the defence of the tried old moralities whenever they are assailed. It is possible that they would lose much of their substance if viewed *sub specie æternitatis*, but for the temporal conditions under which we perforce must journey from the cradle to the grave they are the most weighty of realities.

There is in the trend of modern literature much that is disturbing to those who persist in the old-fashioned habit of viewing its course through moral spectacles. It is not merely that the reaction against hypocrisy has gone so far that reticence has ceased to be a virtue; that is an excess which brings its own cure with the disgust which it ultimately creates, for few readers care to wallow indefinitely in the trough of Zolaism. It is rather that all the old principles of conduct are assailed in the name of a frantic individualism, sometimes in set terms of repudiation, but more often by methods of subtle indirection which unconsciously affect the judgment, and dispose it to condone offences which, stripped of their romantic trappings, would be revolting to the moral sense. The novelist's favorite subject for this sophistical treatment is, of course, the sex relation in all its variety of complicated phases, and no irregularity of conduct between men and women escapes being so obscured by sentiment that it becomes impossible to view the fundamental moral situation in distinct outline. Desertion and divorce, seduction and adultery, are all bedaubed with the same brush, to such an extent that the bewildered reader rubs his eyes, and wonders if the writer has any clear notions of right and wrong, or if the concept of sin has ever had a definite part in his thinking. What are grandiosely called "the rights of the soul" become a mantle to cover all the wrongs of the sense, and the proverb *peccato di carne non è peccato* is implicitly assumed to be one of the primary truths of human nature.

It was this Italian saying, flippantly invoked as an adequate argument against the advocates of such old-fashioned ideals as chastity and fidelity, that only the other day caused "The Spectator" to condemn in sweeping terms the tendencies exhibited by one of the ablest of its monthly contemporaries. The charge of "dumping garbage upon the nation's doorstep" was doubtless too heated to be judicial, and the monthly in question countered effectively by printing a list of its contributors — a list which was seen to include most of the names of eminence among the English writers of to-day. But this reply did not wholly dispose of the accusation, because among these writers, even among the most brilliant of them, there are some whom every reader knows to have done his best, whether in that monthly or elsewhere, to undermine the props of the social order in the matter of the sex relation, as well as in many other matters. This is done speciously, and in the name of some utopian reconstruction of society planned in a superficially attractive design which does not get much farther than an exhibit of glittering generalities; but it is nevertheless the underlying aim, and we usually feel, in reading the outpourings of this sort of devil's advocacy, that the writers would go much farther if they dared. Fortunately, there are yet some limits to the daring of "advanced thinkers" who use the English language, although there seem to be none that interfere with the freedom of their Continental fellow-sappers of the social structure.

Professor Bascom, in an article contributed to the last issue of THE DIAL, makes a temperate statement of the case which seems to us to embody the last word of wisdom upon the whole subject. His specific case is that of Mary Wollstonecraft, and he says:

> "A reasonable estimate of fine personal qualities may call for leniency but cannot hide the social danger. This danger is one of constant recurrence, with every degree of debasement, and cannot be thrust aside. No matter in what way we put and answer personal questions, they do not cover the ground. The social problem remains as the chief consideration. . . . The social element is the most comprehensive and immediately powerful, the individual element the most conspicuous and qualitative. . . . It belongs to the individual to see what is good, and to pursue it under the conditions assigned by society. . . . The fatal miscarriage in the case before us — and it was fatal — lay in the supposition that in independence in the pursuit of good was found the law of life. Not so; we are bound to the law of obedience and suffering in the community, bearing with us the better opinion."

It is this "better opinion," which no man may lightly contemn, that gives us the touchstone wherewith to test all new substitutes for old principles. The freedom which is demanded with so much vehemence by the modern school of individualist writers is almost invariably the freedom to wrong someone else. The only freedom that is salutary and really desirable is that which is found in joyous submission to spiritual law. This is the truth which the wisest of men — from Plato to Goethe — have been preaching to us for more than two thousand years, and the world will work back to it after the present spasm of moral anarchism has demonstrated by exhaustion its own futility and inadequacy.

CASUAL COMMENT.

A MIDSUMMER SUGGESTION TO LIBRARIES may be in order at this time. The dull season of summer is commonly and wisely chosen for the annual overhauling, cleaning, refurbishing, and repairing which all public libraries, their books and appliances, have to undergo in the perpetual endeavor to withstand the ravages of time and dust, of use and disuse and misuse, of noxious fumes from without or within, and of other disintegrating and destructive agencies. College and university libraries especially choose the vacation months for book-dusting and shelf-cleaning, and the muffled bang of the ancient tome, opened to its limit and violently closed again to dislodge the pulverous deposit of the past year, resounds through the deserted alcoves — with an incidental dismemberment of many a venerable volume whose leather binding has been gradually crumbling to the point where none but the reverential touch of the bibliophile can be safely undergone, but where, protected from the profane hands of the cleaner, the book is still good for many years of such service as it is likely to see. The suggestion is that all libraries adopt the method already employed by not a few — that of vacuum-cleaning, which, in celerity, thoroughness, and economy, is vastly superior to the old way. If anyone questions this superiority, let him visit the Princeton University Library and examine the results there achieved by the vacuum process. In fact, almost any well-administered large library can furnish a demonstration.

* * *

THE SHORT ROAD TO A LEARNED DEGREE seems to be open to all who can pay the toll. Of course, rapid transit costs money; the cannon-ball express calls for a much greater outlay than the accommodation train. And yet the fake colleges and mushroom universities that offer to fit you up with a degree while you wait, turn out the parchments at a very reasonable rate, celerity and range of selection being considered. One correspondence school, for instance, offers on reasonable terms to decorate the applicant with any one or more of the following combinations of letters: B.S., B.A., Ph.D., LL.B., M.S., M.A., LL.M., LL.D., D.D., Litt.D., D.C.L., Sc.D. The United States Bureau of Education, through its recently-created Division of Higher Education, under the control of Dr. K. C. Babcock, is bringing to light some queer and interesting institutions whose chief if not only functions seem to be the receiving of fees and the issuing of diplomas. Among American universities little known but covering an astonishing range of human knowledge with a remarkably small faculty or teaching force, we read of one glorying in the splendid name of Oriental University, and having its Occidental seat on Dominion Heights in the environs of Washington, D. C. That its professors are broadly educated becomes apparent when one finds the same chair responsible for tuition in such various subjects as odontology, bacteriology, psychotherapy, materia medica, French, and South American Indian languages; still another entrusted with theologic symbolics, philology, and Old English law; and a third charged with Oriental languages, theomonism, missions, German and Oriental philosophy, and international law. Why spend four weary years at Harvard or Yale or Columbia when in the twinkling of a bedpost one can become a Bachelor of Theologic Symbolics, or a Master of Theomonism, or a Doctor of South American Indian Languages?

* * *

MARYLAND AUTHORS of more than local fame make a list that would reflect credit on any State. Dr. Henry E. Shepherd of Baltimore has found pleasant recreation for himself and has provided matter of interest to the reading public in a small book that he has just written, entitled "Representative Authors of Maryland," and published by the Whitehall Publishing Company of New York. A few of the more prominent names may here be noted from Dr. Shepherd's pages. Poe, for whom he has a loyal Southerner's admiration, he is confident has secured "an abiding place such as no other American has ever attained or even approached." Lanier rightly receives a tribute of praise second only to that paid to Poe. James R. Randall, whom we commonly think of as a one-poem poet, is given rather disproportionate space in the book. "My Maryland" is the one production of his that the world is likely to remember. Other Maryland writers, some of them now almost forgotten, are John P. Kennedy, George Henry Miles, Anne Crane Seemuller (once famous for her "Emily Chester" and "Opportunity," two novels published in the sixties), Eugene L. Didier, Miss Katherine Pearson Woods, whose "Metzerott, Shoemaker" is still read and enjoyed, Richard Malcolm Johnston, Father Tabb, of fragrant memory, and Mr. F. Hopkinson Smith, artist, engineer, and author, who began to write unusually late in life, but soon became the most successful of Maryland authors. Dr. Osler, Professor Gildersleeve, and President Gilman are among the eminent scholars who have enriched the more serious literature of this historic old commonwealth.

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STEVENSON AND THE HOUSE OF LORDS came into collision (without serious injury to either of the colliding bodies, although with some indirect discomfiture to Stevenson) in the early years of R. L. S.; and in view of the present world-wide interest in the declining prestige of the peers, it may be timely to recall the circumstances attending the youthful writer's assault upon their hereditary rights. Mr. Charles Baxter sends to the London "Daily Mail" the following explanation of the initials "L. J. R." that were used in the dedication to "Treasure Island" to indicate a certain society of a secret and mysterious nature. "As I am the last survivor of that small band which was composed of R. L. S., his cousin R. A. M. Stevenson, James

Walter Ferrier — who died young, affectionately commemorated by Stevenson in prose and by Henley in verse — and two others, I absolve myself from the oaths of secrecy and decline to inflict upon myself the necessary torture consequent upon my betrayal. The initials signify Liberty, Justice, Reverence. The 'constitution,' drafted by me and wholeheartedly accepted by Stevenson (we were still in our 'teens), included among other important objects, under the first head, 'the abolition of the hereditary privileges of the House of Lords,' a phrase which occasionally raised stumbling blocks in impassioned orations. I remember as if it were yesterday Stevenson's agonized face as he came to me with the news that his father had come across the draft — it never went farther. The discovery was the occasion of one of the most painful of the scenes between father and son."

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A GOOD PIECE OF ANTHEM-MENDING, executed by Dean Hole and sanctioned by King George, gives to the English nation a welcome substitute for the rather jingoistic and by no means poetically admirable stanza of their national hymn:

"O Lord our God, arise,
Scatter his enemies,
And make them fall;
Confound their politics,
Frustrate their knavish tricks;
On Him our hopes we fix.
Oh, save us all!"

For these fire-breathing rhymes the eminent Dean offers the following more peaceful and, as a contribution to literature, far more excellent verses:

"O Lord our God, arise,
Scatter his enemies,
Make wars to cease.
Keep us from plague and dearth,
Turn Thou our woes to mirth,
And over all the earth
Let there be peace!"

The royal sanction insures the adoption of the substitute stanza; and thus will be hastened, if never so little, the coming of that universal peace which at present is the object of so much of the world's best thought and striving. . . .

THE SUPERLATIVE FUTILITY OF JEAN GIRAUDOUX, who has for us something more of interest than many of his fellow-authors of France by reason of his having fitted himself in part at Harvard for the life of letters he seems to be now successfully leading, is amusingly dwelt upon and illustrated by Mr. Alvan F. Sanborn in a Paris letter to the Boston "Transcript." His books seem thus far to have defied or escaped translation into English, and therefore Mr. Sanborn's samples in the vernacular are the more welcome. "*L'Ecole des Indifférents*" is the title of his latest work, and its style is likened by the critic to the tenuous fabric which, he has been told, someone has succeeded in weaving out of spiders' webs. The book "is ostensibly divided into three narratives, but the nominal heroes of these three narratives (Jacques the Egoist, Don Manuel the Indolent, Bernard the Weak) are, in reality, but three manifestations of the same personality" — the author himself. Some sentences and phrases are translated for our benefit. The pout of a little girl is "the froth of her smile," and the smile of another character is "a wearied, lonesome, scarcely fluttering smile nailed to the visage, like a wounded swallow to the door of a grange." Don Manuel the Indolent avers that "just as soon as we do not hate a woman, our happiness obliges us to confess to her the fact, and from that moment there is no longer a secret at the heart of our love to sustain it as the stone in the fruit sustains the fruit. Then everything that is furtive and uncertain, emotion in the presence of an attenuated gesture, hope and fervor, all the tumult of tenderness, vanish." Is it not a little early in the century for this exquisite perfection of decadence?

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THE LITERATURE OF THE OCEAN LINER — not the literature *about*, but the literature *on* (in a literal sense) the Atlantic greyhound — must have struck many a reflective and observant deck-walker as leaving something to be desired in the way of substantiality and worth. To be sure, the ship's library is commonly well-stocked with the classics of two or more nations, in fiction at least; but the paper-covered supplements to this supply which the passengers themselves provide, and whose fluttering leaves on many a steamer-chair reveal their lightness of quality, indicate a frivolity in the reader's mood that would strike dismay to the soul of any conscientious librarian interested in the great question "What do the people read?" and laboriously striving to elevate the standard of that reading. Here, in sooth, is work cut out for our travelling-library officers, — to persuade the travelling public to turn to better literary account the golden hours of leisure available to all who make the European tour. One could read up, in outline at least, the whole history of Europe on the way thither, or learn, for colloquial purposes, the more common phrases and idioms of the language spoken in the country or countries one is about to visit. With a preliminary reading of Mr. Arnold Bennett's little manuals on the economy of time and of mental energy, wonders could be accomplished in self-culture on an ocean voyage.

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AN AMERICAN GIRL AT THE COURT OF NAPOLEON III. tells in letters some of her more amusing or more memorable experiences, and the August "Harper's Magazine" begins the publication of these letters. The writer, known at the time the letters were written as Mrs. Charles Moulton, famous for her singing and for her personal charm, is now the wife of the Danish minister to Germany. The fun and laughter that she contrived to find even in the stiffness and formality of court functions make her letters unusually good reading. The incident of the vain diplomat and his patent-leather shoes, and the dinner-table talk with Théophile

Gautier which brought out a French proverb with a double pun, and the eight-ball croquet game ("nothing is so dreadful as a game of croquet with eight people, four of whom are beginners") with the Emperor and Empress, the Prince and Princess Metternich, and other notabilities, furnish some pages of highly entertaining matter. But what we wish here to note with especial approval is the high-spirited young writer's frank disapproval of that stupid as well as brutal performance, a *chasse à tir*. "It was a dreadful sight! How I hate it! I am sure I shall not sleep for a week, for I shall always see the forms and faces of those quivering, dying creatures in my dreams. I never will go to a *chasse* again. And the worst was when they had frightened the birds and animals into a sort of circle, where they could not escape; the butchery was awful. They said there were 3,800 pieces. Prince Metternich alone shot 1,200. How happy I was when it was all over and I could get away from these horrors and miserable sport!"

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A SINGULAR PROTEST FROM ALBEMARLE STREET sends its echoes to our shores. The historic London publishing house situated in that street strenuously objects to the clause of the proposed copyright bill which entitles the new Welsh National Library to claim, if it chooses, a copy of every new book published. It is true this privilege is already enjoyed by five other libraries of the United Kingdom, and the free gift of six copies of very expensive works may reasonably be considered a not negligible drain on a publisher's resources. But the gain in an advertising way, through the publicity thus secured for the publisher's wares, cannot fail in the long run to offset, and more than offset, the expense incurred. The Albemarle Street protest has been taken up by a few other publishers, and letters to the press are the result. It may be that poor Wales is too little given to book-buying to make probable any handsome return from this compulsory gift to its National Library. Even so, however, there are other obvious considerations that might make a public-spirited publisher think twice before begrudging the proposed benefaction to Welsh readers.

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THE NEW ENGLAND OF MISS ALCOTT serves Mrs. Katherine Fullerton Gerould as inspiring theme for a very readable article in the August "Atlantic Monthly." She seems to have been prompted to write by the rather surprising confession of a school-girl friend that she, the friend, could never enjoy our New England favorite because her characters were so underbred. To Mrs. Fullerton, on the other hand, "Miss Alcott seemed the safe inheritance, the absolutely inevitable delight, of childhood. 'Little Women' was as universal as 'Hamlet.' I remember perfectly that French playmates of mine had loved '*Les Quatre Filles du Docteur March*' (though the French edition was probably somewhat expurgated)." Expurgating Miss Alcott, however, would be like painting the lily or gilding refined gold. Adaptation or abbreviation she may have undergone at the hands of her French translator; hardly expurgation. The unsympathetic reader mentioned must have been of Southern birth or breeding. Many a lover of our Concord and Cambridge and Boston authors has had sorrowful occasion to note the lack of enthusiasm with which a Virginian or a Marylander or a Georgian may at times hear the names of the New Englander's literary idols, as may also the denizen of Fifth Avenue. It is the old story of the mutually antipathetic aristocracies — of brains, birth, and wealth.

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THIS YEAR'S LOUBAT PRIZE goes, by decree of the Royal Prussian Academy of Science, to Professor Albert Bernhardt Faust, head of the German department at Cornhill University. This prize, of three thousand marks, established in 1889 by Mr. Joseph F. Loubat of New York, is bestowed every five years upon the author of some meritorious work on American history or American archæology, the two subjects alternating in their claims for recognition. Ten years ago Mr. James Ford Rhodes was thus honored in consideration of the excellence of his "History of the United States from the Compromise of 1850." This year it is Professor Faust's scholarly work on "The German Element in the United States" that wins the prize. As a natural result of the award, the book is soon to be issued in a German edition by a leading Leipzig publisher.

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GOVERNMENT RECOGNITION OF A NOVELIST'S MERITS has taken the substantial shape of a hundred-pound annual pension to Mr. Joseph Conrad. Poets and scientists and other writers of highly meritorious but not rapidly salable books have from time immemorial been the grateful recipients of royal or public bounty; but for a producer of fiction, popular and commercially successful fiction, to be thus subsidized in the heyday of his literary activity, is something unprecedented. Yet it is expressly "in consideration of his merits as a writer of fiction" that Mr. Conrad is thus helped to make both ends meet, and, as one must surmise, considerably overlap. To him that hath shall be given.

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GERMAN DISLOYALTY TO THE CAUSE OF GREEK is to be noted, with surprise and sorrow on the part of many, in the recent decision to drop the language of Plato and Demosthenes from the list of required gymnasium studies. English is substituted. How long now before Latin will give way to, let us say, Italian or Russian, or some other commercially useful language? Greek studies will continue to be pursued in Germany, and it is even possible that the making of such studies entirely voluntary will prove advantageous to genuine Greek scholarship. But no longer will the German university man be, almost as a matter of course, an accomplished classical student; and the humanizing influence of Hellenic studies will necessarily suffer considerable restriction.

The New Books.

Saunterings among Summer Islands.*

However excellent the patriotic advice to "see your own country first" before journeying abroad, there is no reason why one should not enjoy Europe in books before making the acquaintance of every principal city and highest mountain and longest river in this land of magnificent distances and unrealized possibilities. And among the books that present scenes and characters pleasantly in contrast with the comparative rawness, the lack of atmosphere, the hustling youthfulness, of our country, Mr. J. E. Crawford Flitch's "Mediterranean Moods" deserves honorable mention. Wandering fancy-free among the islands of the Balearic group and through Sardinia, he makes his foreign sojourn something more than a mere change of clime. For, as he says, "the wise traveller comes not to conquer a country, but to be conquered by it. His only tactic should be that of masterly inactivity. He arranges nothing. He takes no thought of the train he shall catch on the morrow." Letting the spirit of his temporary halting-place, the *genius loci*, as one likes to call it, exert its inspiring influence on him, the author has succeeded in making his pages breathe the atmosphere of those sleepy but romantic and picturesque old seaports dozing in the sunshine of the Mediterranean and lapped by its waters. The charm that lures him, however, has much of the fortuitous and evanescent in its character. Its capture in the first instance, and its recapture for book-writing purposes, are no simple matters. As he remarks in his preface,—

"The circumstances which determine these perfect moments are themselves indeterminable. All that is certain is that they are wholly fortuitous. And sometimes they are so minute that many overlook them. The high mood hangs upon a hint, an echo, a nothing. The rhythm of a woman's walk in the midst of a crowd, and it is upon you — a song heard in the night, music coming out of the open window of a lamp-lit room, a light burning over water, a boat running into harbour, the shape of an ancient vase, a glass of wine, a jewel in the ear. . . ."

It is the beautiful as it appeals to him, without regard to conventional principles of æsthetics or accepted canons of art, that delights and makes eloquent this frankly pleasure-seeking wanderer. After speaking admiringly of the surprisingly beautiful Lonja (misprinted "Longa" under the illustration) or Exchange building of Palma de Mallorca, and of the finely-proportioned cathedral of the same hispanicized Moorish town, he makes the following frank confession of hedonistic faith:

"As a man grows older and a little more tired of the chatter about art, I think he brings to the gustation of any object of beauty a less intellectual and a more purely physical discernment. He no longer comes in order to purify his taste or to correct his judgment of this or the other school. He has lost the keenness of youth for great argument about art (perhaps because he has found out the true value of the lying Q. E. D.s), and has become that thing that youth abhors — the unashamed hedonist. He acquires the holiday-making, even the tripping, frame of mind; he is frankly out for sensuous enjoyment. As he looks with his eyes, his spirit is put to sleep; the mind forgets whatever learning it has pillaged from æsthetic lumber-rooms; the eye itself is passive, and appears to perceive without reporting any articulate messages to the brain; only the body is awake and alert. He uncovers his five naked senses, and only asks of art that she shall gratify them or as many of them as she can touch. And art responds so generously to this ingenuous appeal that she gives herself to him as she never gives herself to the cold analyst who uses her only for purposes of dissection."

The right spirit, this, for a vacation saunterer, although on the very next page we find him hunting for a principle that shall explain the peculiar beauty and impressiveness of the interior of Palma's cathedral. His interpretation of the matter is as follows:

"I have found the great beauty of the cathedral in that most difficult triumph of the architect's art, the exquisite manipulation of space. The secret of its construction is that the architect has thrown a canopy of stone over the greatest possible area with the least possible expenditure of material. Too often in a Gothic cathedral the tyranny of material robs the eye of its enjoyment; there is a kind of exhibition of brute strength, which is imposing but fatiguing, as if a giant were straining to support a superhuman burden. But here the effort is concealed. The pillars leap upwards with a lightness, almost with a gaiety, which communicates that delight which we feel in a difficult thing easily accomplished. The difficult art which the architect of Palma's cathedral has mastered is to know how to carve out of the void a certain definite body of space which you can perceive and enjoy; for it is only by circumscribing space that you can appreciate it. In the rough quadrangle outside the cathedral, formed by a miscellaneous grouping of buildings, although the sky is illimitably far above you, there is no sense of largeness; but go inside, and although the roof, not two hundred feet above your head, shuts out the infinity of the sky, you are conscious of moving more freely in a more ample atmosphere."

The people of these Mediterranean islands, no less than their buildings and other inanimate objects of interest, charm this generously appreciative visitor. Various dances of the islanders, of both sexes, are described in vivid terms which

*Mediterranean Moods. Footnotes of Travel in the Islands of Mallorca, Menorca, Ibiza, and Sardinia. By J. E. Crawford Flitch, M.A. With illustrations and maps. New York: E. P. Dutton & Co.

make the reader see the rapidly moving forms and hear the castanets. After picturing a terpsichorean performance of the youths and maidens of Ibiza, on a smooth stretch of ocean beach, to the primitive music of a wooden pipe and a small drum, the writer thus concludes:

"There was not the beauty of grace, but the beauty of strength and agility in their movements. A shade more violence, and their dancing would have become a romp; but the fierceness which always seemed to be warming to some dangerous explosion was kept from trespass by a careful restraint. I think that a man who has seen dancing at sunset by the sea and among mountains will never afterwards have much content in a ballroom. The pure air, the unimprisoned space, the trembling light upon the water, unlock a happier and profounder fund of emotions. Something elemental and infinitely remote enters into the exhilaration of the dancers; they have recaptured a spirit which seems more proper to the sunlit early days of the world. Their personal life is merged in the universal life of Nature, and their bodies are renewed by the ancient energies of the earth and the sea. And yet the emotion which is thus set free does not lose itself in an animal riot, because there is a traditional mould prepared for it to flow into, a controlling measure and impulse to which the limbs have moved for centuries."

Even the beggars, in their picturesque rags, have a grace and dignity of their own in these Mediterranean lands. They can enter their fine old cathedrals and there comport themselves as if conscious of a part-ownership in the architectural grandeurs around and above them. The poor, in the midst of their frankly unconcealed squalor, seem to fit harmoniously into the scheme of things. The light-hearted penury of the humbler denizens of Cagliari, the picturesquely-situated capital of Sardinia, is quite another thing from the grinding poverty of our own slum quarters. If it be permissible to portray, with unshrinking realism, the unpoetic details of the daily life of the Italian poor, it could not be better done than by our author.

"Here, as in all Italian towns, the poor defeat the *tedium vitæ* by an interested contemplation of each other's privacy. Here the age of innocence is still uncorrupted by any modern notions of propriety. It is not felt that there are any details of person or toilette which it is necessary to conceal. The rooms of the ground-floor, whether bedrooms or sitting-rooms — and commonly they are both in one — gape upon the street, and the street gapes back upon them. You are invited to scrutinise the bed that is never made and the meal that is never cleared away. All the business of the household — the cooking, washing, scrubbing, the paring of potatoes, the suckling of infants, the sewing of undergarments — are conducted in public. The children crawl about the threshold with a strict economy of clothing. The men sleep upon the floor, and in their waking intervals approve or criticise the activities of the women. Family concerns of great delicacy are disputed with eloquence and anger. Every household appears to be in the throes of a domestic crisis. . . . Above all this scene of superabundant vitality flutters an array of brilliant and tattered linen, which gives the street the air of being perpetually *en fête*."

This "sudden surprising vision of the animal basis of life" cannot fail to impress the English traveller, accustomed as he is at home to what he calls "a silent conspiracy to deny the existence of one-half of the facts of life."

A passage of interest to the language-student, and recalling the times of British dominion in Menorca, occurs in the description of Puerto Mahon.

"When you see the urchins of the port playing at knuckle-bones in the gutter and hear them call out '*knur-kle*,' it is not the English word that at first sounds strangely, but the unfamiliar accent. Many are the English words embedded in the Menorquin dialect. Because the English sailor called for his liquor in a bottle or a mug, the fisherman of Mahon still orders his *botil* or *moch* of wine. *Mitjamen*, the name for the *guardia marina*, does not present a very English character in print, but it is merely 'midshipman' disguised. And a curious reminder of the periods both of the English and the French occupation exists in the idiomatic expression for a handful of people, *cuatre jans y un boy* — four Jeans and a boy."

In singular opposition to Mr. Flitch's theory that foreign travel should be something more than a changing of one's latitude and longitude, — that it should be, in short, a complete transformation of one's inveterate habits of mind and body, — is his cherished custom of carrying with him a certain quantity of China tea and a volume of English prose. His selection of home-made reading matter on this occasion was a strange one—Gibbon's "Decline and Fall" in seven substantial volumes. He had once been told by "a certain professor" that a person who had not read Gibbon was still fundamentally uneducated; hence the burdening of himself with the voluminous history, which however we can still hope and believe he postponed reading until his return to his own fireside.

Mr. Flitch's well-written and well-printed book is also well illustrated, having a colored frontispiece from a drawing by Mr. G. Biasi, and thirty-two reproductions of photographs, many if not all of them, we infer, from the author's camera. Two good maps complete the work.

PERCY F. BICKNELL.

"THE WORLD'S WORK" is the latest magazine to adopt the new system of magazine binding which does away with the awkward wire stitch and enables the magazine to be opened easily and laid down flat like a well-bound book. Another point in favor of the new way of binding is that it enables the reader to extract very easily any articles which he may wish to preserve, as there is no stitching or wire in the binding.

The Sophists of our Day.*

Mr. Archibald Henderson has one claim upon the respect of American lovers of letters — namely, that he has for a good while devoted much time and thought and energy to the office of a critic of the highest order. He has tried to make known in America what he deems the best that is being thought and written in the world. Being attracted by one or another of the "world figures" of the literature of our time, he has applied himself to a study of their works, has tried to settle for himself the characteristics of their contribution to our intellectual life and the value of that contribution. He has done this with high standards and with hard work. He has not picked up one or another author who rose above the surface of cosmopolitan observation and gathered together a little of the gossip as to their life or ideas, for the amusement of those whose aim it is to know what has been going on in the world of letters; he has noted the figures in contemporary literature that seemed most worthy of notice, has got together everything that could be found about them, and has studied each matter carefully in the light of the best ideas of the world at large. He has viewed the critical literature of Europe to find out what was thought by the best judges on the subject, and then he has made up his own presentation. That seems to me an excellent thing to do, merely in itself. I believe there is more or less lacking in Mr. Henderson's equipment as a critic: indeed, he seems to me more of a student than a critic, more successful in unravelling the series of facts in the past and present than in putting his finger on just what is essential or in expressing unmistakably just what people ought to know. But in so far as he tries to take the place of a true critic, and to prepare himself for such a place by severe and earnest study, he has certainly done well.

The results of his study have already come before the public in a more or less ephemeral way in various papers and reviews in France and Germany, as well as in this country; but now a collection of studies gives us a chance to consider his work in a large way and to give an estimate of its value. The volume, which he entitles "Interpreters of Life and the Modern Spirit," contains studies on George Meredith, Oscar Wilde, Maeterlinck, Ibsen, and Bernard Shaw. I do not understand that these essays are reprints of articles already published; indeed, they seem obviously not. They appear to be essays on authors who are particularly selected as standing together, or having something to do with each other, and whom he conveniently groups as "Interpreters of Life."

I shall put on one side the great temptation to combat at length the idea implied in that title, and shall content myself with thinking that these authors are not distinctively interpreters of life, and that they know no more of life than anybody else. I suspect that Mr. Henderson really thinks so too; for he seems to me to leave this matter of interpretation chiefly on the cover of his book, while in the inside he deals with the much more appropriate topic of literature.

The first object of attention, I confess, seems to be against me. "Narrative is nothing," says Meredith, in a quotation on page 11. "It is the mere vehicle of philosophy. The interest is in the idea which the action seems to illustrate." That looks as though Meredith conceived of himself as an interpreter of life; and Mr. Henderson deepens the idea by devoting a section of his essay to "Meredith's conception of the nature of humanity." Still, it is only an appeal to fact (as existent in the mind of any reader) to say that Meredith is not interesting because of any particular view of life. He doubtless had a view of life, as most of us have; and of course he expressed it in his novels, as we express our views in our own words and acts. But he is not especially interesting because of the "idea which the action seems to illustrate." He is interesting because he presents very vital men and women doing things in a very vital way. And his ideas are interesting not because they are illustrated by the actions, as he seems to think himself, but because the ideas (where there are any) are implicit in the action, which is the way we are very apt to get them in life. In other words, Meredith's novels are interesting because they are good novels: as Mr. Henderson points out, they have a peculiar kind of action, and they are expressed in a peculiar kind of language. But this action and this language, when one gets used to it, prove a stimulus rather than a drawback, so that we have a feeling of pleasure and exhilaration on reading Meredith that we should not otherwise have. He was a great artist; and that Mr. Henderson appreciates. But I am sure few remember him as a philosopher.

Far more is this the case with Oscar Wilde. Indeed, in the essay on Wilde there is very little question of interpretation of life. Mr.

*Interpreters of Life and the Modern Spirit. By Archibald Henderson. New York: Mitchell Kennerley.

Henderson kindly reminds us that Wilde said himself, "I treated art as the supreme reality, and life as a mere mode of fiction." I would, indeed, go a little farther than Mr. Henderson in this direction. What a singular element in life was the first reading of "Intentions" some twenty years ago! Interpretation it certainly was not; but certainly too it made things seem for the time different from what they had been. Mr. Henderson gives a very interesting account of Oscar Wilde's career, paying rather the most attention to his work in the drama.

It may seem capricious to disagree with Mr. Henderson for emphasizing the philosophy in the case of Meredith, and also for not emphasizing it in the case of Oscar Wilde. I will not do either with the next essay. Maeterlinck is openly a philosopher as well as an artist. But Mr. Henderson deals chiefly with Maeterlinck's drama, and gives a very interesting review of his plays, from the extraordinary "Princess Máleine" down to "The Blue Bird"—a good review, and at the end touched with personal impressions and experience. The essay on Ibsen, also,—the most important, or at least the longest, in the book,—is chiefly a dramatic record. This is a very careful study, with the fundamental notion supplied by Ibsen himself, of the idea of thoroughly consecutive development. Such a study will be peculiarly interesting to many people. Ibsen is perhaps not so interesting to-day as he was once, or as he will be. Still, many will be glad to make more definite the somewhat confused series of impressions that surround his name in their minds. Indeed, this is the case with every essay in the volume. I know of no other book that has so much actual information on the men he writes of. Mr. Henderson is sometimes a little too scintillating for me. He has, I should say, rather too much allusion. But he certainly has much very interesting detail and fact.

These superficial remarks, however, do not make up what seems to me the main point of importance in the work. My chief impression is that Mr. Henderson is so influenced by the idea that Ibsen and the others are interpreters of life, that he fails to treat them as dramatists or novelists. I am sure that he cannot really think they are most important as interpreters of life,—but having always that idea in mind, he never gets very definitely to the actual literary problem. We have heard so much of "art for art's sake," of "mere technique," and so on, that it seems trivial to ask for a view of a novel as a novel, of a play as a play. But it is quite time that people should think of that matter once more.

To mention one or two cases that will serve as general instances: The comedies of Oscar Wilde form an important part of his work. Mr. Henderson's interest is largely in the drama, and we should naturally expect him to give an estimate of them. The main features of those plays are without doubt their dialogue and their satire; such is my recollection, and such seems Mr. Henderson's idea (see pp. 84, 86, 88, 93, 94, 96). But these things are not necessarily dramatic: they might be present in other forms of writings; indeed, they are more noteworthy in "Intentions" than in the comedies. In fact, Mr. Henderson says that Wilde's comedies are resplendent by reason of qualities that have no intrinsic or organic relation to dramatic art, and he takes pains to point out that as far as dramatic technique is concerned Wilde is an imitator of Scribe, and therefore is far behind the times. In such a case, I should suppose the critic would either analyze the character of Wilde's dialogue and satire, and show what was in it, or analyze the dramatic technique and show what was not in it — or else (preferably) do both. An adequate study of Wilde's paradox and satire would go far toward showing what his real hold is on people who disapprove of him. Mr. Henderson quotes (p. 92) a very interesting remark of Professor Hermann Bahr on the subject. That sort of thing would really do something toward giving us an idea of Wilde's "interpretation of life." A study of the dramatic technique, on the other hand, would make us see what was the real weakness of those very attractive pieces of work, and how with all their brilliancy they fail to make the impression upon us that is made by dramas that are really great. But Mr. Henderson's criticism on the subject consists mostly of allusions: he knows about these things, but he does not say what he knows. The result is that there is still place for an essay on Oscar Wilde that will give the essential thing about his comedies, and, indeed, about his art as a whole.

I should like to see a book about Oscar Wilde, or Ibsen, or Bernard Shaw, or any other dramatist, that would not talk around the subject of their dramatic art, but would tell us what it really is. Mr. Henderson says of Ibsen (p. 167): "There can be little doubt that in certain plays the technique displayed is inextricably bound up with the literary genius that devised it." I believe that something of that sort is true about any great writer. He is gen-

erally immensely interested in his technique; and if we insist on being interested in his interpretations of life, we run the risk of not seeing matters as he sees them. As to Ibsen, I gather from Mr. Henderson that he has revolutionized the dramatic technique of Europe. I also gather that his method is fundamentally this: to choose certain typical figures and let the dramatic situations arise from them; to leave out characters that are not significant or necessary to the action; to complicate the motives that are implicit in the action, but to simplify the action itself, as by cutting out minor plots; to make the dialogue more natural by using conversational language, and by leaving soliloquies and asides, and also to make it richer by its significance of implication. Further, his idea is generally to give the present as a development of the past. Such (correct or not) affords a general statement of technique that one can explain and illustrate, or consider and compare; but it is gathered from half a dozen places in Mr. Henderson's book, and perhaps after all does not rightly represent him.

These things are significant of the main defect of Mr. Henderson's presentations. He fails to give us a really definite conception of his subject. He is serious and enthusiastic and appreciative, so that one feels assured that what one is reading is worth while. He avoids the very common faults of being gossipy, or pretentious, or gushing. He is very instructive as he goes along, both biographically and bibliographically; one may learn much from these essays. He is very brilliant, too,—in fact, far too brilliant for me, who am too prone perhaps to detect empty smartness in anything that is not humdrum matter of fact. But somehow I do not get from him very much that is really definite, either on the subject on which he seems to think he is writing, or on the subject on which I presume he really is writing.

EDWARD E. HALE, JR.

A BINOCULAR VIEW OF JAPAN.*

Not often does the public enjoy a better opportunity for a binocular view of Japan than is afforded in the recent appearance of two very diverse studies — the one by an Englishwoman long resident in the Empire, and the other by an English artist who spent a year there painting Japanese gardens. Miss Adam's "Behind the Screens in Japan" is a volume of disillusionment; Mr. Tyndale's "Japan and the Japanese" restores to the Sunrise Kingdom its orient charm and leaves one ready to take up again his Lafcadio Hearn. Which is the true picture of the real Japan? Perhaps, as Dr. Arthur Smith remarks of China, everything that has ever been said of Japan is true. At least, one feels sure that many contradictory experiences of these two writers are soluble in the very complex solvent called human nature, and in that particular yellow vessel of the same solvent that we name the Japanese nation.

Miss Adam writes in a style that gains confidence at the start. She views her subject from the vantage-ground of long and intimate personal acquaintance. Through extended residence and travel among the Japanese, she has accumulated in memory a stock of facts, incidents, conversations, faces, personalities, that come readily to her pen and give to her pages the charm of good talk by one who knows whereof she speaks. From this well-stored memory she has drawn material for definite general views of Japanese character, and these views are very persuasively set forth in the form of incident, portraiture, narrative. Seen through her eyes, the lustrous lacquer of outward appearance peels off the present generation of much-lauded subjects of the Mikado, leaving bare the stuff of which they are composed. Miss Adam's eyes have the faculty of making this inside stuff seem poor and cheap. Their loved Tokio is ugly and dirty; their *train de luxe* from Kobe to the capital is slow and stuffy; the passengers are often vulgar and mean. What did one of these gentlemen do when a demure little woman had stood balancing herself a long while in a corner of the jolting car and no one had shifted his portmanteau to give her a seat? He kindly spread a sheet of newspaper on the floor and motioned her to sit on that—"which she did gratefully." And how did another gentleman, on a freezing night, provide himself with fresh air and yet avoid the danger of a cold? "He waited till his neighbor on the opposite side of the car was fast asleep and snoring, then quietly leaned across his sleeping *vis à vis* and opened *his* window. Next morning one traveller woke refreshed, the other found himself buried under a light snow-drift." When one reads, farther, of a portly gentleman who disrobed completely in the car in the presence of a number of

* BEHIND THE SCREENS IN JAPAN: An Englishwoman's Impressions of Japan. By Evelyn Adam. New York: G. P. Putnam's Sons.

JAPAN AND THE JAPANESE. By Walter Tyndale. Illustrated in color. New York: The Macmillan Co.

foreign ladies and stalked a troublesome flea, one feels that the gold lacquer is gone from a gingerbread article called Japanese courtesy.

Miss Adam is not always so severe as she appears in these incidents. She has a friendly sense of humor, just a little superior, however, to its object. Few things that she views in Japan does she take with perfect seriousness. The beholder always smiles—or nearly always. Some of her comic pictures are charming; as when she describes the Japanese gentleman sauntering down to the hot spring, sitting on the edge of the big sunken tank, cooling one corner of the water with a plank, and then sliding in. He chats with "acquaintances who have begun to boil before him." There may be trouble when he bows farewell. "The outsider can, of course, put in his usual graceful flourishes, but the insider is at a disadvantage; he is almost sure to look like a porpoise about to dive, and if he is not very careful his polite inquiries after the health of his friend may appear only as air bubbles on the surface of the water."

The titles of many of the chapters show the author's attitude to be one of mild half-amused, half-grieved indignation; for instance, "A Little Knowledge Is a Dangerous Thing," "A Nation of Mimics," "Bribery and Corruption," "The Awkward Age." One questions if in the last two chapters in the book — "Some Old-fashioned Virtues" and "Some Reflections"— there is not contained, besides a *résumé* of the subject, also a hint of the source of Miss Adam's rather satirical attitude toward the Japanese. In treating the old-fashioned virtues, she contrasts them with the new-fashioned vices. Has Miss Adam lived too long in the awkward age of transition between the old-fashioned virtues and the new, and may we not hope that this period will be redeemed richly when the new virtues arrive? If the people have two souls — the *nigi-mi-tama*, or gentle spirit, and the *ara-mi-tama*, or rough spirit — may we not expect a victory of the former over the latter? Surely the old-fashioned virtues cannot die and leave no inheritors.

At any rate, it was only the gentle spirit, the *nigi-mi-tama*, that revealed itself to our second writer, Mr. Tyndale. He is a clear-eyed observer, and seems not to have been content to view only the objects before the *shoji* that Miss Adam pried behind; and yet he passed the year in Japan with serene spirits and unruffled temper. Whether because he is an artist and could see only the quaint artistry of Japanese dress, customs, and life, or whether because all Japan loves a lover of gardens, the Empire delighted Mr. Tyndale by the charm and gentleness and other virtues of its people.

The volume is a narrative of the personal experiences of a landscape painter in a residence of a year and travels extending over a large portion of the main island of Japan. Beginning with a glimpse of Moji in the extreme south, the painter takes us through Kobe, Kioto, and on through the places of chief charm, up to Nikko and down again to Atami. He narrates his experiences, portrays many types of men and women he met or observed, comments on the character of the people, combats hostile foreign prejudices, describes the scenes he painted, and (best of all) gives us thirty-two colored reproductions of his own water-colors.

Mr. Tyndale's style is simple and unpretentious; he even slips several times in his grammar. But the impression of his personality conveyed by the account of his year in Japan is altogether pleasing, and the Japanese appear in his pages very human and possessed of their due share of virtues. He exposes certain of the unjust criticisms of the Japanese by foreigners, and gives us a vivid description of the rudeness of certain types of foreigners to Japanese. A landlady at charming Atami had spent hours in decorating her dining-room for the Christmas dinner to be enjoyed by foreigners from Tokio. She had taken special pride in the arrangement of her flower centrepiece. When a handsome young Englishman had twice brushed his forehead against a spray of the plant, he called out to the landlady, "Here, old lady! take this damn thing away!" So if, as Miss Adam feels, many Japanese are insufferably conceited, many Englishmen are insupportably rude.

Thirty-two colored illustrations lend a very unusual charm to this book. They differ widely in excellence, but a number of them are exquisite pictures. The Bozen-kaku garden, the Kiomidzu temple at Kioto with the blossoming Judas-tree before it, do something more than convey one to Japan: they bring one back endowed with an artist's eyes.

O. D. WANNAMAKER.

UNDER the title of "Biographia Epistolaris," Mr. A. Turnbull has edited for the Bohn Library the biographical supplement of Coleridge's "Biographia Literaria," to which he has added a number of other letters. Coleridge's letters have but slowly come to light, but there are more than two hundred of them in the two volumes of this collection.

An Expositor of Unitarianism.*

Recognizing, as they do, the right to differ, members of the Independent or Congregational Churches would not assume to speak with authority of the views of these bodies, yet they cannot refrain from testifying of the light that has been vouchsafed them. It might be expected that Mr. Emerton, as professor of Church History, would indulge in much more history of doctrines than may be found in his recent attempt to state the Unitarian position. In fact, he indulges in very little technical theology, but states in a clear and scholarly manner his view of the distinctive position of Unitarianism: the unitary nature of the universe governed by unchanging law, the dignity and indefinite perfectibility of human nature, the value of the Bible as the unique but wholly fallible religious literature of Judaism and early Christianity, the equally unique and fallible moral leadership of the man Jesus, the repudiation of sacrificial mediatorship and the substitution for it of a conception of progressive redemption by character, the church as the family of the religious-minded, the trust in the future life, the fatherhood of God.

Professor Emerton is writing in part for those persons who have "an unfavorable impression of Unitarians as wicked and dangerous persons not safely to be intrusted with important public or private duties," and therefore rightly points out how the Unitarian standpoint is often the older, the primitive one; or again, how it has developed from older views, still maintaining points of contact. While he does not so insistently emphasize the fact that the views he presents are practically those of the leaders of all the great Christian churches save the Roman Catholic, any so-called orthodox reader of his book may well ask himself, If this is Unitarian belief, why do the Unitarians constitute a separate body? It is because they are not willing to be part of the "large and respectable fraction of the membership in all the 'orthodox' sects that is retained only by sacrifices of sincerity which cannot be made forever with impunity." In setting forth the point of view of the older church, the author is sometimes so sympathetic and so earnest that a reader quite unacquainted with the differences will be misled into thinking that he is reading the author's views rather than those which he is criticizing. But such a misunderstanding will be but for a moment. The style is the usual clear and reasoning discourse of the author of "The Introduction to the Middle Ages"—of the scholar who is perfectly sure of his ground and convinced of the soundness of his position, free from the bitterness of sectarian strife, conscious of essential harmony with the best thought of his time.

Quite in accord with the emphasis and importance given to this branch of Unitarian thought, Mr. Emerton's longest and best chapter is that on the Nature of Man. The Unitarian thought of God was at heart the thought of nearly all great thinkers in all sects before modern Unitarianism arose. But the dignity and worth of human nature, the protest against the doctrine of the fallen and depraved nature of man,—it was this which most distinguished the protests of Priestly, Channing, Emerson, and Parker. It is this standpoint to which all modern Christian churches have come, although thus brought into often unconscious conflict with the traditional creeds and watchwords which stand upon their banners and their shields. On the other hand, Mr. Emerton is less explicit than his inquiring readers may expect on the subject of the nature of God. A "great city daily" recently informed its readers that Unitarians do not believe in a personal God. They could not find the denial of the affirmation of this unwarranted statement in the present volume. Unitarians have learned how greatly the word "personality" is misunderstood, and regarding the nature of God they are cautious about dogmatizing. Most of them are willing to sum up their beliefs in the beautiful poem of Mr. Hosmer, a stanza of which introduces Mr. Emerton's chapter:

> "One thought I have, my ample creed,
> So deep it is and broad,
> And equal to my every need,—
> It is the thought of God."

W. H. Carruth.

*Unitarian Thought. By Ephraim Emerton. New York: The Macmillan Co.

Princess Louisa of Tuscany, who deliberately compromised herself in the eyes of the Saxon Court that she might escape the tyranny that it exercised over the expression of her individuality, has added to her offence against the standards of propriety at Dresden by announcing that she has written the story of the events which led to her sensational escape. It is rumored that the announcement was met by a threat from the court to stop the ex-crown princess' annual allowance of $15,000, but that the lady was not deterred. Messrs. Putnam, who will publish the book in the Fall, say it is not only dramatic but true to the facts on both sides of the long fight which Princess Louisa waged.

Recent Poetry.*

"The Collected Poems of Maurice Baring" are the exhibitions, decorous and restrained, of a sensitive soul, responsive to many aspects of beauty. They give unfailing pleasure, yet they do not greatly stir the emotional deeps. This is one of Mr. Baring's sonnets.

"She listened to the music of the spheres;
We thought she did not hear our happy strings;
Stars diademmed her hair in misty rings,
And all too late we knew those stars were tears.

Without she was a temple of pure snow,
Within were piteous flames of sacrifice;
And underneath the dazzling mask of ice
A heart of swiftest fire was dying slow.

She in herself, as lonely lilies fold
Stiff silver petals over secret gold,
Shielded her passion, and remained afar

From pity. Cast red roses on the pyre!
She that was snow shall rise to Heaven as fire
In the still glory of the morning star."

The greater part of Mr. Baring's collection is given up to longer pieces, mostly dramatic in form. There is a fine "Tristram and Iseult" in five acts, a masque of "Proserpine," two dramatic scenes with the Black Prince for their hero, and a poem dealing with the legend of "Sigurd." From the last named of these we extract the verses, in which the Volsung, on the eve of death in battle, chooses the eternal future that he would fain have for his own.

"I that have battled though my soul despaired,
And loved with love more great, more sad than death,
I that have borne irreparable wrong,
Which ages of bright bliss cannot repair;
I, knowing that the hour of Fate has come,
Would fain at last possess the whole of peace.
Let me be drenched in Death's divinest dew,
Let me be cradled in immensity,
Let me inherit all oblivion
And the impregnable night of the dumb grave, —
The night unvisited by any star,
The sleep unvexed by any wandering dream.
Then shall I be rewarded with the void,
The inviolable darkness and the dust,
The secrecy, the silence, and the sleep
Unbroken by the struggling pangs of morn."

How many a wearied spirit has felt that sleep, after all, is best, and longed, with this poet, for rest in the garden of Proserpine!

"The Little City" of Mr. Wilfred Rowland Childe's fancy is thus described:

"Between the moon and sun,
Far, far beyond the stars,
Where comes not any one,
Nor roll the great world's cars,
With an angel all day through,
That wears a golden crown,
And is robed in red and blue,
I find the Little Town."

It is a pleasant place, but only dreamers find access to it. Mr. Childe's little book of poetical flutterings has many charms, not the least of which is the artful *naïveté* of its expression. The author is at his best in the rapt and quiet mood of such a poem as "Vespers."

"The light is going away from the dear world:
It is all vanished with the sunken sun;
Into long lines of rest the clouds are curled,
And slumber — all but one.

"That, hung up-piled, shines over all its height
With loveliest gold and rose of softened fire,
Borrowing from the west unearthlier light,
As it mounts slowly higher.

"Quickly like a dream the evening
Droops with its dim veils on the silent wood;
A few brown birds make deeper as they sing
The heavenly solitude.

"Ah, blessèd dream! surely I seem to see
How in Her place of light where no wind blows,
Shines in Her glorious virginity
The White and Mystic Rose.

"Alas! the darkness falls upon my vision,
And on the woods it falls, and on the lands;
Yet, though the cities hold it in derision,
The City of Heaven stands."

The gleam of mysticism softly shines upon many of these poems, and their wistful quality makes them very appealing.

In Mr. D. A. Slater's "Æneas," the Virgilian hero thus defends himself against the charge of perfidy to Dido:

"Mother o' mine, thou knowest,
No traitor I, . . . save that I was a man.
But when, ah God, I had given all else to stay
Lapped round with love, my glory forfeited,
Or plunged beneath the foam and passed with her
To some dim bower of rest beyond the strife,
Thy stern, imperious mandate drove me on
Unloved, unresting: still the waste of seas,
The din of battle, hazardous emprise,
Unsatisfying conflict, till our gods
Were stablished in the Westland, and our Troy
Within the Westland found her promised home,
Whence Justice should go forth to rule the world.
. . . Not happines but duty, thine and mine,
Not happiness but patience was the star
To steer by; so we laid the course, for so
From those ten years of travail within Troy
Should spring the centuries of world-wide strength,
Steadfast unshaken strength, the dower of Rome."

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*The Collected Poems of Maurice Baring. New York: The John Lane Co.

The Little City. By Wilfred Rowland Childe. Oxford: B. H. Blackwell.

Æneas, and Other Verses and Versions. By D. A. Slater. London: Henry Frowde.

Poems and Ballads. By Henry De Vere Stacpoole. New York: Duffield & Co.

The Porch of Paradise. By Anna Bunston. London: Herbert & Daniel.

The Voices of the Rivers. By Nina Salaman. Cambridge: Bowes & Bowes.

The New Hesperides, and Other Poems. By Joel Elias Spingarn. New York: The Sturgis & Walton Co.

The House of Orchids, and Other Poems. By George Sterling. San Francisco: A. M. Robertson.

Pagan Sonnets. By John Myers O'Hara. Portland, Maine: Smith & Sale.

Poems. By Herbert Müller Hopkins. Boston: Richard G. Badger.

Soldiers of the Light. By Helen Gray Cone. Boston: Richard G. Badger.

By the Sea, and Other Poems. By Anne Cleveland Cheney. Boston: Sherman, French & Co.

Mr. Slater's little sheaf of verses is made up of classical gleanings, and shows us once more how sure are the foundations of good taste and poetical feeling that are built upon the rock of Greek and Roman literature. Working with such a basis, it becomes almost impossible for a poet to achieve banality or dulness.

The "Poems and Ballads" of Mr. Henry De Vere Stacpoole are songs of England, France, and Greece, of the seasons, of dreamland, and of childhood. Some are spirited, as "Cavaliers, O Cavaliers!"

"Ye had faults, but, God, how fine
Were ye in those troublous years!
Loved ye women, dice, and wine,
But in battle how divine
Stood ye forth, O Cavaliers!

"We have men and we have swords,
And a name the whole world fears,
Yet by futile men of words
Driven are we like the herds,
Twisted like the vane that veers.

"Wake in us, O Spirits grand,
For our turning-point now nears,
By the strength of England's hand
She shall fall or she shall stand
Queenly in the unborn years.

"One for King and Country, all,
Heedless though the whole world hears,
Sound the bugle, at the call
Help us so we hold the wall!
Cavaliers, O Cavaliers!"

Some are prettily fanciful, as "Toy Town":

"All April-green 'neath April skies
Beyond the land of Spring it lies;
Beyond the hills and far away,
A vanished country quaint and gay.

"Sometimes in Spring, when south winds blow,
And o'er the blue the white clouds go,
Nodding in dreams I hear from there
Faint sounds as of a distant fair;
The tap of drums, toy trumpets blown,
The hubbub of a fairy town, —

"A town the strange metropolis
Of folk whose curious faith was this:
A firm belief in Noah's Ark
By day, and goblins after dark."

And some are finely imaginative, as the "Hymn to Selene."

"She hath watered her steeds at the mystic wells
Where the spirit of sleep in the lotus dwells,
Pallid and fair o'er the twilit tides
O'er the asphodels
And the night she glides

"Above her lieth the steep dark, free
Swept by the winds of infinity;
The spume of her steeds as a pale fire spills
O'er the slumbrous sea,
O'er the silent hills.

"Night behind on the dark sea's brink
Watcheth her coursers pale and sink,
Before her day like a dappled fawn
Steals to drink
At the pools of dawn.

"Hail! O maiden who casteth thy light
O'er the dark fields and the valleys of night,
O'er the wan cities, the woodlands fair;
Earthly delight
— And the world's despair."

"Suffering has long been acknowledged as an indispensable factor in the building up of souls; the place of love and happiness is less secure. It is at least possible that there are stunted souls who cannot converse fully with the Divine Father till they have had ampler draughts from the breasts of natural joy. Aquinas speaks of two kinds of joy: joy in God and joy in His works. The writer has not ventured to do more than trouble the curtain that hides the power, and the joys of the Porch of Paradise are chiefly of the latter, or joys such as we haltingly pursue upon this present earth." Thus Miss Anna Bunston discourses, in explanation of her narrative poem in blank verse which she calls "The Porch of Paradise." It is a poem of mysticism, describing a pilgrimage through some imaginary world — a shadowy world, yet deeply affected by the emotions of humankind — under the guidance of St. Thomas Aquinas. A passage taken almost anywhere will illustrate its quality, for the poem is of remarkably even excellence. These are almost the closing lines of the work:

"We ceased, for Heaven's tender melodies,
The sum of every welcoming since life
Began, God's heart made audible, swelled out
Upon our ears. Beside us all the dusk
Was troubled as with flight of homing birds,
And lo! our best and loveliest, the sons
Of God too kingly to be hid, were sped
Toward the haven of their hearts' desire
And ours. They were our vanguard, they the hands
To grasp the shore which soon the feet should tread,—
The outer petals of the living rose
Red with the wine of Christ; that rose of which
The flower of Sharon was the archetype.
And we, who shared one sap, one dew, with them,
And with the folded leaflet, of the church
On earth were not cast down because some leaves
Leant over-ripe and revolute, but stood, —
Our thankful *Nunc Dimittis* said, to hear
The firmamental praise, the singing stars,
The voice of many waters and the sound
Of harps, the song of first fruits unto God,
The clash of cymbals and the cry of strings,
The six-winged seers Trisagion, the hymns
Of all the elders with the rhythmic beat
Of angels' wings like forest leaves in June."

Miss Nina Salaman's "The Voices of the Rivers" is a volume of little lyrics, now grave and now tender, of which this "Song of a Night" may be given as an example:

"Thank God for stars, thank God for night at last,
Such night with stars to give the darkness eyes.
O could the soul find voice in any wise
While every night was blind before the blast?

"When every night was mad with tempest cries,
When heaven's face was utterly withdrawn,
And night seemed dark beyond all power of dawn,
Could soul cast song against the deafened skies?

"Thank God for stars again, and watch the morn:
What shall the day be, born of such a night?
Flushing of skies and glow of gradual light; —
Heart, save thy singing till the day is born."

A deeply religious note is sounded in most of these simple and sincere songs.

In his stately and beautiful poem, "The New Hesperides," written for the Society of Phi Beta Kappa, Mr. Joel Elias Spingarn bids us live once more in the dream which inspired the early seekers after a new world, and shaped itself in fact with the expedition of Columbus. The myth of Atlantis and the legendary voyages of St. Malo and St. Brandan are woven with the narratives of a more authentic history into a tapestry of quest and achievement that is fair to look upon. And all these elements are merged into a prophetic vision of that new world of the spirit which the future may disclose in this western hemisphere.

"O country that Columbus sought in vain,
And seeking thee De Leon found no peace,
For us they left the dream to reap, and gain
A fairer Golden Fleece;
For us they left the unascended heights,
And in our lives to light the eternal fires,
Like pinnacled stars of unimagined nights;
For us they left these more than Fortunate Isles,
Found in the highest heaven of our desires,
And guarded round with nature's sweetest smiles;—
Oh, dearest land, that deep in Lincoln's heart,
In Franklin's brain, and in the righteous sword
Of Washington, hast reared thine eagle's nest,
And in their fame they greater glory stored,
Kindling the light that never can depart,—
In that high citadel within the mind,
Whose masonry outlasts the baser hand,
They built a realm we daily hope to find.

. . . . . .

"Oh, who can tell the harvest we shall reap,
Who sow as seeds the truths that never sleep,
Daring the future? Not for us to solve
The unreasoning reason of superfluous woe,
Death, and the mystery of our sins and hates,
That hold the heart of starry faith aglow;
But Time to conquer, and unequal fates
To equalize in their supreme resolve,
Thro' the slow changes of unchanging time:
All the great nations shaped themselves for this,
All the great battles fought for this one cry,
All the great heroes died for this one bliss;—
O lovely Eden, panting in the sway
That freedom gives, grow mightier with its powers,
And prove thy heroes did not die in vain,
In the mere turmoil of insurgent hours;
For now at last the world is man's to gain,
And all our hopes foresee that happier day
When man with God shall in one godhead reign."

Besides this titular poem, Mr. Spingarn's volume gives us a group of exquisite minor pieces, and a lovely "Prothalamion" from which we may make one brief quotation:

"Not here within the bridal clasp of hands,
But in the Eden of your highest hope,
The perfect future stands;
You do foretoken that diviner day
We eat our hearts in praying for, and grope

Thro' shadows on the never-ending way;
The goal is far, but earth and heaven the prize;
And yield to every hope your nuptials rouse;
For echoing Sinai, Nazareth is wise,
And all the heartache of the grinding years
Is buried in your deathless marriage vows."

Mr. Spingarn is a welcome accession to the choir of our younger singers; he has the sense of beauty, conjoined with the gift of refined and subtle expression. His phrases and cadences are carefully considered, for he is not a fluent poet, but he rarely fails to strike a high note with pure intonation.

A striking illustration of the poetry that may be found in prosaic subjects is afforded by Mr. George Sterling's verses on "The Apothecary's," with the "red and emerald beacons" that attract the passer-by.

"Venoms of vision, myrrh of splendid swoons,
They wait us past the green and scarlet moons.
Here prisoned rest the tender hands of Peace,
And there an angel at whose bidding cease
The clamors of the tortured sense, the strife
Of nerves confounded in the war of life.
Within this vial pallid Sleep is caught,
In that, the sleep eternal. Here are sought
Such webs as in their agonizing mesh
Draw back from doom the half-reluctant flesh.
There beck the traitor joys to him who buys,
And Death sits panoplied in gorgeous guise."

Mr. Sterling's sonnets are singularly fine, and may be illustrated by "The Huntress of Stars."

"Tell me, O Night! What horses hale the moon!
Those of the sun now rear on Syria's day,
But here the steeds of Artemis delay
At heavenly rivers hidden from the noon,
Or quench their starry thirst at cisterns hewn
In midnight's deepest sapphire, ere she slay
The Bull, and hide the Pleiades' dismay,
Or drown Orion in a silver swoon.

. . . . . .

Are those the stars, and not their furious eyes,
That now before her coming chariot glare?
Is that their nebulous, phantasmal breath—
Trailed like a mist upon the winter skies,
Or vapors from a Titan's pyre of death—
Far-wafted on the orbit of Altair?"

"What names the stars have!" William Vaughn Moody once said to us, upon a chance mention of Antares. Mr. Sterling has a clear sense of the poetical value of star-names, as many of his pieces show. He has been daring enough to write an additional chapter for the Book of Job, and these are its closing verses:

"Who setteth Capella and Achernar to be gods for a term, and a guide upon the deep to strange peoples;
Who maketh Altair and Rigel the captains of His host;
Who leaneth His spear upon Sirius ere the trumpets call;
Who holdeth Vega His armor-bearer, and hangeth His buckler upon Aldebaran;
Who hath convoked their chariots against the lamps of Evil, and their swords against the abyss.
Who healeth the day with night, and thy heart's wound with the hands of little children;
Even they that seek the breast in darkness, hushing the voices that were aforetime.
The wind cometh, the dust is troubled for a season, but hath rest when the wind departeth."

"The House of Orchids and Other Poems" is the title of the noteworthy volume from which the above quotations have been taken.

There are forty-two of Mr. John Myers O'Hara's "Pagan Sonnets," prefaced by a confession of pagan faith (with several misprints) quoted from Gautier. "Valor" is the sonnet which has given us the greatest pleasure.

"Not now, my soul, must thou turn craven thing,
And cede thy conquered lands as death's domain!
Are life's grim fields of battle void of gain
And the old reckless ardor wavering?
No fear to thee should any menace bring;
The world's grey lies fell foiled from thy disdain,
Its blades of hate have met thy steel in vain;
An epinikion is thine to sing!
What! like a boy to blanch with battle fear
Nor chafe the hours that lag before the fray?
I scorn the thought as Spartan would the sin.
My blood mounts bold as creeps the conflict near,
And lone upon that last Thermopylæ,
I wait the combat none may hope to win."

These sonnets are boldly chiselled, and rich in verbal beauties. They exhibit also, we regret to say, occasional verbal infelicities, and there is at times a straining for effect that jars their harmony. But they are fairly deserving of the author of the Gappho paraphrase, as well as of the luxurious form in which they are printed.

The late Herbert Müller Hopkins was a college professor, and the author of two or three readable novels. He also wrote verses for various magazines, and these have now been collected by his widow into a book. They are pleasing verses, embodying trim sentiments tastefully expressed, the work of a scholarly and cultivated mind. The following is a typical example:

"I stood in dreams beside the gate,
Where'er that gate may be,
Where souls released from earth's estate
Pass on eternally
From out this whirl of strife and hate
On death's untroubled sea.

"From battle-field and flood, and fire,
And lingering beds of pain,
Purged of importunate desire,
And white without a stain,
I saw them pass, an endless choir,
Hymning a glad refrain.

"The agèd man, his youth renewed,
The child with wondering eyes,
The youth with flaming hopes endued,
Seeking a high emprise
Winging on happy certitude
The pathway of the skies."

In lighter mood, the author celebrates the virtues of man's chief solace:

"Had Horace known tobacco's pleasure
He never would have wasted measure
And wealth of epithet divine,
On Lydian maid and Massic wine,
For smoking brings us twice the gladness,
Without the headache or the madness.

"When Thaliarchus brought the cup,
And Horace heaped the driftwood up,
When all without was night and snow,
And all within was cheerful glow,
Their happiness, though great indeed,
Still lacked the comfort of the weed."

Mr. Hopkins also made acceptable bits of translation from the classics, including the "Pervigilium Veneris."

A long hexameter poem on "The Third Day at Gettysburg" stands in the forefront of Miss Helen Gray Cone's "Soldiers of the Light." It is followed by a poem for the Lincoln Centenary, from which we quote one section:

"Last, all his duty done, —
All the dark bondmen freed,
The long-sought leader found, the piteous victory won,—
Arrived for him one hour of April sun
Wherein he breathed free as the forest again,
In glad goodwill to men
Nursing some vast forgiveness in his mind.
Then — all turned blank and blind.
Dare we remember the tragic lilac-time
Crimsoned with that mad crime?
Nay, hush! Ye have heard how sacrifice must close
The supreme service; 't is the way God chose."

Another memorial poem is the "Death-Tryst" piece in *terza rima* upon the passing of Tennyson.

"One slept a sacred sleep, while golden lay
Autumnal moonlight glorious on his bed, —
Sleep ebbing deathward like a sea-drawn bay.

"A Book was in his hand, whence late he read
Majestic words of that great Spirit that still
Doth haunt by Avon April-garlanded.

"So sleeping, held he fast with fixèd will
His Master's Book; and all the night was peace,
Bright peace on lawn and terrace, dale and hill.

"Calm consummation, and most sweet surcease!
That tryst of sovereign powers Death would not wrong,
Shattering the bars with all-too-rough release,
But softly dealt. — They rule in splendor long,
Large lights, a moon and sun in England's heaven of song."

The following beautiful sonnet on "The Common Street" must be added to our examples:

"The common street climbed up against the sky,
Gray meeting gray; and wearily to and fro
I saw the patient, common people go,
Each with his sordid burden trudging by.
And the rain dropped; there was not any sigh
Or stir of a live wind; dull, dull and slow
All motion; as a tale told long ago
The faded world; and creeping night drew nigh.

"Then burst the sunset, flooding far and fleet,
Leavening the whole of life with magic leaven.
Suddenly down the long wet glistening hill
Pure splendor poured — and lo! the common street,
A golden highway into golden heaven,
With the dark shapes of men ascending still."

Miss Cone is too true a poet to have remained so long voiceless, and we welcome this new volume taking us by surprise after these many years of silence.

The delicate fancy of Miss Anne Cleveland Cheney's poems may be appropriately illustrated by "The Mist":

"I fall, — I fold
The hill, the wold,
In closely clinging, cool embraces;
I bathe the lifted flower-faces,
I spread the lawn with fairy laces
And show all Nature filmy-stoled.

"I form, — I float,
A wraith-like boat
Among the mere-side's long, lush grasses;
In torn and fringy-fluttering masses,
I glide adown the birchen passes —
A gray old Lear in tattered coat.

"I wind, — I wreathe
A lattice, — breathe
Between its bars — presage the morning, —
Stir Beauty with a fine, faint warning, —
Leave pearls, her mignonette adorning, —
Then steal down vines to the beds beneath.

"I creep, — I crawl
By lichened wall,
And through a mournful iron grating,
To where the Dead lie stilly waiting;
As one that is blind, each graven slating
I trace for the name where my tears shall fall."

Miss Cheney's volume is entitled "By the Sea, and Other Poems," and is a product of the New England coast. The following blank verse lines may be taken to show the influence of nature upon the imaginative mind:

"There is an Attic radiance in the air;
So chaste and keen, it cuts the day as clear
As some Greek marble, on the fancy's mood —
A gleaming beauty and a curving grace, —
And glint of sandaled footsteps on the strand,
While cloud-groups yonder seem to rise and shine,
Like Doric ruins from the rippling blue;
And by the thrilling fragrance everywhere,
I know 'tis Pæstum yonder, and the breath
Her peerless roses, yielding up their hearts
In the sea-god's temple, and my happy soul,
A censer lifted for the worshiping sweet."

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Woman's beauty as religious cult.

Not long ago, in noticing a book on the influence of women on the poets, we pointed out that much might be done to clear up the whole question of woman's influence in literature. There is now a prospect of this being accomplished. Professor J. B. Fletcher has gathered together several essays on platonic love, under the title of the first one, "The Religion of Beauty in Woman" (Macmillan); and he states in his preface that they are "chapters of a possible literary history of Woman." Platonic love is perhaps one of the most curious and interesting of the numerous spheres of influence that have brought woman into the field of literature. It became a cult in the Italian Renaissance, but its origins go back to Plato on the one hand and to Dante and Plotinus on the other. From being a religion in Dante and the great souls of the Renaissance, such as Castiglione and Michelangelo, with their sensuous and spiritual love of beauty, it degenerated into the institution of the *cicesbeo* in Italy, the Hôtel Rambouillet in France, and the "new religion in love" at the Court of Charles I. Dante's love for Beatrice was a variety of religious experience. She was the mouthpiece of God, and the means of salvation; the goal of Dante's spiritual journey is spontaneous self-surrender and perfect self-renunciation. Love is a self-effacing homage. It is a far cry from this, or from Castiglione's power in ourselves that makes for righteousness, to the platonic love of the Stuart court, which was for the most part masked profligacy; but the former will explain the "Astrophel to Stella" sonnets of Sidney. Professor Fletcher shows that they are the expression of the devotion of the "servant" to his mistress. They do not celebrate a vulgar *liaison*, nor are they an exercise in imitation of a prevailing mode. Stella is the "star of love, seen first as woman, then as God," who leads the lover to overcome the baleful power of Desire, and to "rise above even purified love of mortal beauty to the love of the divine 'elements' themselves of beauty in God." Such an interpretation should set at rest Mr. Lee's jealousy for Sidney's reputation, and show M. Jusserand that a poet may write very eloquently of love without a genuine passion being the basis of his fervent poetry.

Mr. Benson on Ruskin.

Of distinct interest to all of Ruskin's admirers, and perhaps of more value even than a new biography, is Mr. A. C. Benson's "Ruskin, a Study in Personality" (Putnam), the seven chapters of which were delivered as lectures at Magdalen College, Cambridge, in 1910. They are not changed in form or style, and their author claims for his work only the merit of a sketch, not that of a finished portrait. The book, however, is more than a sketch; it is, indeed, a study in personality, keen and clear in its accounting of Ruskin as a man, as a vital force in England's life, the spirit of the man weighing infinitely more in the scale of values than the dogma or criticism for which he was responsible. It is Mr. Benson's idea that Ruskin's peculiar temperament was due to his Lowland Scotch descent (he was three-fourths Lowland Scotch); and certain it is that the strenuous Biblical training of his youth, which had such influence upon his character and his style, was a direct consequence of this descent. The important point in our comprehension of Ruskin is that we should recognize that he was preëminently a moralist. He was not a critic of art in any strict sense, nor a poet in a freer sense, expressing himself in prose, but a moralist philosophizing on art, dealing with the ethics of art, always in search of moral ideas. Toward Ruskin and his teaching, Mr. Benson's attitude is that of reverent discipleship; but he is not the less sensitive to his master's limitations Ruskin is "a great guide but an unsafe ruler." "Art has now learned that Ruskin was right [in 'Modern Painters'], but not exclusively right.' On the other side, of course, the author is intensely sympathetic with Ruskin's ideals, and impressively eloquent in his appreciation of the virtue and value of Ruskin's work. The author of "The Upton Letters" has now a wide circle of responsive readers who will welcome this volume — not so much because it deals with Ruskin as because it is Mr Benson's latest work. There is much to please and stimulate the reader in this little book. What, for instance, does Mr. Benson himself think about Art He tells us here; he even hazards what, in its way might serve for a definition: "Art," he says, "is nothing but the love of beauty finding utterance.

And *dicta* of this nature are abundant in these well-filled pages. Mr. Benson's delightful manner of expression hardly needs description. His quiet, incisive style, so temperate yet so confident, *comforts* (as a New Testament writer would say) the reader. It is not the occasional passages of graceful eloquence, but the easy attitude of dignity and self-command, the quiet tone, the friendly flow of frankness, that give his style its distinctive charm.

In the capital of Tamerlane.

The latest account of Russian Turkestan comes from the pen of Mr. William Eleroy Curtis, and, as might be expected, the keen observations of this trained and travelled journalist make the book, "Turkestan, the Heart of Asia" (George H. Doran Co.), a most readable volume. A wonderful wealth of history and romance is associated with Merv and Khiva, Bokhara and Samarkand, and Mr. Curtis gives a striking account of the wretched state of the survivors of former greatness. "All the imposing structures that once gave Samarkand its reputation as the finest city in Asia have either disappeared or are in an advanced stage of decay and dilapidation. They have been almost entirely stripped of the adornments that made them famous, and the earthquakes that occur every few years diminish the number of turquoise and azure domes and the dimensions of the enamelled walls, and increase the heaps of *débris* which now cover the ground." No less interesting will be the account of the rapid development of Turkestan since the Russian occupation. Cotton-growing is the great industry there at present. Half the Russian consumption comes from Turkestan, and in time she hopes to be free from all dependence on the United States, although American seed and machinery have been used in the development of the industry. It is a bit surprising to learn that in the capital of Tamerlane "men go about the streets on those nuisances called motorcycles. There are two or three garages with wide-open doors, and the *toot-toot-toot* of the automobiles makes you jump every now and then while you are crossing the street." Much of the book is, of course, devoted to ancient Turkestan, to Tamerlane and his times; but its real value lies in the account of present conditions along the line of Mr. Curtis's travels. The excellent illustrations are from photographs by Mr. John T. McCutcheon.

Latin and Greek in American education.

It is a noteworthy fact that a powerful defense of Latin and Greek should come from one of our great State universities of the middle West. We refer to the volume of "Humanistic Papers" coming from the Macmillan press among the publications of the University of Michigan, and bearing the special title of "Latin and Greek in American Education." The idea of these papers was conceived by Professor Francis W. Kelsey, in connection with the Classical Conferences held under his leadership for a good many years past as a part of the programme of the Michigan Schoolmasters' Club. The body of the volume consists of seven symposia, dealing respectively with the relation of classical studies to medicine, engineering, the law, theology, practical affairs, the new education, and formal discipline. These symposia, presented at various Classical Conferences, are preceded in the volume by three chapters from the pen of Professor Kelsey himself, and one from Professor R. M. Wenley, who from the chair of Philosophy has always extended the most hearty support to his classical colleagues in the faculty at Ann Arbor. The symposia themselves have been previously published, partly in "The School Review" and the remainder in "The Educational Review." Two of them — those dealing with the benefit of classical studies to students of medicine and engineering — have had the honor of publication in Germany, in a translation by Professor von Arnim, of the University of Vienna. It is to be hoped that in this more permanent form, with the added attraction of the excellent introductory chapters by Professors Kelsey and Wenley, they will receive renewed attention and do their appropriate share in fostering sounder ideas of culture than are generally prevalent in American education of the "up to date" variety.

A compendium of literary experience.

Henceforth, no more talk of "struggling authors"; or, at least, if the phrase does not vanish from our speech it will not be for lack of an exhaustive setting forth of the conditions of successful writing. The three hundred and sixty pages of Colles and Cresswell's "Success in Literature" (Duffield) are so comprehensive in scope and so replete with sane and measured utterance that the reader marvels at the way in which a compilation is made to give the impression of perfect familiarity on the part of its writers with every form of literary effort. Poetry, to be sure, is not included in their instruction, presumably for the reason that they realize the audacity of attempting to penetrate the mysteries of the thankless Muse; but every form of prose literature (or perhaps it would be better to say writing, for the tendency of the book is slightly toward considering the business, rather than the art, of writing) is so learnedly and lucidly and wisely discussed, and the work so abounds in counsel derived directly from the pens of authors in all tongues, ancient and modern, and indirectly from the record of their successes and failures, that it might well be called a compendium of literary experience. Every aspirant to literary success will find recorded in its pages many of his own thoughts and experiences. He will also find himself regaled with plenty of advice, which seems to have been framed expressly for himself . . . so much, indeed, that if he attempts to follow it all, or any considerable part of it, he will be impelled to the conclusion — to borrow a clause from the book itself — that "his natural abilities are in danger of being paralyzed by a plethora of salutary admonitions."

Victims of the wanderlust.

Eleven years ago Mrs. Alice Willard Solenberger (then Miss Willard) was placed in charge of the Central District of the Chicago Bureau of Charities, and there she made a careful study of the homeless men who in large numbers applied to her for aid. Her investigations are now published under the auspices of the Russell Sage Foundation in a handy volume entitled "One Thousand Homeless Men" (Charities Publication Committee, New York). Mrs. Solenberger's death last December made necessary an explanatory preface to her work from another hand; and this is written by Mr. Francis H. McLean, who tells us, among other things, that "she believed that the personality-by-personality method of the charity organization movement had been too little used with homeless men and boys, and that until we employ this method with them, neither our theories regarding vagrancy nor our efforts to reduce it will be based upon a solid foundation of knowledge." In the body of the book we have a most careful analysis of the records of one thousand homeless men, indicating as far as possible the causes of this homelessness, the characteristics of the men, their individual treatment, their environment, and the social remedies to be applied. Appended matter gives further details, tabulated statistics, and some photogravure illustrations of lodging-house interiors. It is noteworthy how many of Mrs. Solenberger's vagrants were first made such by the unquenchable *wanderlust* that seizes upon nearly all of us at some time in our lives. The romantic youngster chases the rainbow, and ere long finds himself in a municipal lodging-house. The novelist and story-writer, as well as the charity-worker, can find much valuable raw material in Mrs. Solenberger's book.

BRIEFER MENTION.

Mr. Jethro Bithell is an exceptionally good translator of poetry — a fact to which we have called attention in mentioning his volume of selections from the Minnesingers. He now gives us (Scott) a volume of translations from "Contemporary Belgian Poetry," in which we have examples from a score of poets whose very names, excepting those of Maeterlinck and Verhaeren, are almost unknown to English readers. His poets are Flemings and Walloons in about equal numbers, but they all write in French.

Messrs. Henry Holt & Co. publish, in pretty gift form, a volume of "Letters that Live," edited by Misses Laura E. Lockwood and Amy R. Kelly. They also send us, in their series of "English Readings," a volume called "Specimens of Letter-Writing," which turns out to be the same book as the other, except that in this second form it has notes for the student and an introduction of a more specifically educational character. The selection runs from the Pastors to "Lewis Carroll," and fifteen Americans are represented.

The revised edition of "The Century Atlas," which will be issued with the revised "Century Dictionary and Cyclopedia" in October, well illustrates the rapidity with which changes are taking place on the surface of the earth. In order to bring the atlas down to the present time, it has been necessary to make new maps of Western Canada, the South Polar regions, Oklahoma, Alaska, Panama, and the North Pole. Maps of the North Central and North Eastern parts of the United States will show the main inter-urban trolley lines.

Beginning with the age of Chaucer and Lydgate, the University of Cambridge has produced or inspired a great quantity of verse. The names related with it include many of the most famous in English poetry, among them being Spenser, Herbert, Milton, Gray, Coleridge, Wordsworth, and Tennyson. Consequently the new "Book of Cambridge Verse" (Macmillan), which Mr. E. E. Kellett has edited, has no lack of material from which to select. The volume is a thick one, illustrated with portraits. The fresher part of its contents will be found in the later pages, which give many welcome examples of the diversions in verse of the dons of recent years. We have been particularly taken by Dr. Skeats's parody of Chaucer in the ingenious lines to "Dr. Furnivall and the Oxford Dictionary" (from M. S. Harl. 7334, fol. 999, back).

NOTES.

The Century Co. will issue this Fall a revised and enlarged edition of Mr. John Muir's "Mountains of California," with a complete new index and many illustrations.

Three essays by Mr. G. Lowes Dickinson, which have been used as lectures and as contributions to periodicals, are brought together into a small volume called, "Religion and Immortality," now published by the Houghton Mifflin Co.

Messrs. Henry Holt & Co. announce that the English translation of the three volumes of Romain Rolland's "Jean Christophe" which deal with the musician's life in Paris will be published before the end of November. The title of the translation, which is by Mr. Gilbert Cannan, will be "Jean Christophe in Paris."

The Academy of Pacific Coast History has just published, through the University of California, a text and translation of the "Diary of Pedro Fages" which describes an expedition from Monterey to San Francisco Bay made by Lieutenant Fages in 1770. The diary is edited and prefaced with an introduction by Professor H. E. Bolton.

The building of good roads should begin at school, in the opinion of Captain S. W. Ravenal, C.E., whose "Road Primer for School Children" will be published immediately by A. C. McClurg & Co. The book is intended for rural schools, and gives much useful and interesting information about the building and maintenance of country roads.

Within three months of publication, Mr. Henry Snydor Harrison's novel "Queed" (reviewed in THE DIAL of July 16) has reached the fifty thousand mark. A feature of the book's success is the cordial reception given it by the English critics. The conservative London "Spectator" gives it almost a full-page review, and recommends it as a "first aid to misanthropes."

Messrs. Harper & Brothers have undertaken the publication of a complete "Library Edition" of the works of William Dean Howells, to be issued six volumes at a time. The first six, just issued, are, "A Hazard of

New Fortunes," "The Landlord at Lion's Head," "Literary Friends and Acquaintances," "My Literary Passions," "Literature and Life," and "Certain Delightful English Towns." Mr. Howells writes a preface for each volume, in which he tells, in his entertaining personal way, the circumstances in which the book was written.

As Shakespeare wrote a number of plays in addition to "The Merchant of Venice," there seems to be no reason why that play especially should be read by the children in our public schools. Jewish citizens have protested against the use of "The Merchant of Venice" on the ground that it is directly calculated to promote race prejudice among those whose ages render such prejudices easily caught and hardly eradicated. The public schools, they claim, are the last places where anything making for such an attitude should be permitted.

"The World To-Day," Chicago's principal monthly magazine, has been acquired by what is called the "Hearst group" of periodicals, and will be published hereafter in New York by the interests that control also "The Cosmopolitan," "Good Housekeeping," and one or two other periodicals. "The World To-Day" has been established about eight years, and has been conducted editorially with skill and success by Dr. Shailer Matthews. It is the most considerable magazine Chicago has had since "The Lakeside Monthly," forty years ago; and we regret to see its transfer and removal.

The Trustees of Lake Forest University announce the second decennial competition for the Bross Prize of six thousand dollars for a treatise "On the connection of any practical science, or the history of our race, or the facts in any department of knowledge, with the Christian Religion." The behest was made by the late William Bross, lieutenant-governor of Illinois in 1866–70, as a memorial to his son Nathaniel Bross. By its terms, the Christianity treated of by the competitors must be what is known as the evangelical type. The last winner of the prize was Professor James Orr, D.D., of the University of Glasgow, who wrote on "The Problem of the Old Testament."

Poetry lovers will be especially interested in the announcement of a new anthology of English poetry, which is to be among the Fall publications of Messrs. Henry Holt & Co. It is to be the fullest and most comprehensive of any single-volume collection now available, and will represent nearly 1100 poets with something like 3500 poems. The representation of American poets will be very liberal. By the use of India paper, the volume, although containing about 3000 pages, is expected to be kept within the limits of convenient size and weight. The editorial work is from the competent hands of Mr. Burton E. Stevenson, the librarian of the Public Library at Chillicothe, Ohio.

The name of Elizabeth Akers Allen, perhaps better known as "Florence Percy," will mean but little to the present generation, but older readers will regret to hear of the death of this estimable and talented woman, which occurred at her home on the Hudson, near West Point, August 7, in her eightieth year. She was a native of Maine, and began writing at an early age, and continued until a few years of her death. Her best-known poem is probably "Rock Me to Sleep, Mother," although others of her pieces were doubtless superior in literary quality. Mrs. Allen was a contributor to "The Atlantic Monthly," and was the author of a number of books, among which are "Forest Buds from the Woods of Maine," 1855; Poems, 1866–8–9; "Two Saints," 1888; "The High-Top Sweeting," 1891; "The Proud Lady of Stavoren," 1897; "The Ballad of the Bronx," 1901; "The Sunset Song," 1903. Mrs. Allen's family name was Chase. Her first husband was Paul Akers, the sculptor.

List of New Books.

[*The following list, containing 45 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

Some Family Letters of W. M. Thackeray, together with Recollections by his Kinswoman, Blanche Warre Cornish. With frontispiece. Boards, 8vo, 78 pages. Houghton Mifflin Co. $4. net.

A Buckeye Boyhood. By William Henry Venable. 12mo, 190 pages. The Robert Clarke Co. $1.25 net.

Frédéric Chopin: A Biographical Sketch and Study of His Work. By Franz Liszt. Translated from the French by Martha Walker Cook. 12mo, 202 pages. The Oliver Ditson Co.

HISTORY.

The Customs of Old England. By F. J. Snell. Illustrated, 12mo, 312 pages. Charles Scribner's Sons.

Medieval Europe. By H. W. C. Davis, M.A. 16mo, 256 pages. (The Home University Library). Henry Holt & Co. 75c. net.

Stories from the Old French Chronicles: Retold in Modern English. By Robert D. Benedict. 12mo, 143 pages. Richard G. Badger.

FICTION.

Nobody's. By Virginia Demarest. With frontispiece. 12mo, 337 pages. Harper & Brothers. $1.20 net.

Such a Woman. By Owen and Leita Kildare. Illustrated. 12mo, 316 pages. G. W. Dillingham Co. $1.35 net.

The Winning of Barbara Worth. By Harold Bell Wright. Illustrated by F. Graham Cootes. 12mo, 511 pages. The Book Supply Co. $1.30 net.

Vivian of Mackinac. By William C. Lavere. Illustrated. 12mo, 299 pages. Forbes & Co. $1.20 net.

Dividing Waters. By I. A. R. Wylie. 12mo, 394 pages. The Bobbs-Merrill Co. $1.20 net.

Stories that End Well. By Octave Thanet. 12mo, 341 pages. The Bobbs-Merrill Co. $1.25 net.

The Way of the Gods in Japan. By Hope Huntly. Illustrated. 12mo, 339 pages. Richard G. Badger. $1.50 net.

A Wild Rose. By Clara Violet Fleharty. With frontispiece. 12mo, 282 pages. Richard G. Badger. $1.25 net.

Resurrection. By Lyof N. Tolstoy. Translated by Aline P. Delano. New edition. Illustrated. 8vo, 475 pages. T. Y. Crowell & Co. $1.50.

Westward Ho! By Charles Kingsley. Illustrated. New edition. 8vo, 696 pages. T. Y. Crowell & Co. $1.50.

DRAMA AND VERSE.

The Dream of Alfred: An Epic of the Navy. By Wallace Bertram Nichols. 16mo, 93 pages. London: David Nutt. Two shillings net.

Egyptian Melodies and Other Poems. By Alfred J. Hough. 12mo, 90 pages. Richard G. Badger.

In Sonnet Wise. By Fred Raphael Allen. 12mo, 109 pages. Richard G. Badger.

Osirus and Other Poems. By Joseph J. Coughlin. 12mo, 162 pages. Richard G. Badger.

Poems. By C. E. d'Arnoux. 12mo, 62 pages. The Poet Lore Co.

A Rape of Hallowe'en. By Henry Percival Spencer. 12mo. 107 pages. Richard G. Badger.

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Since these memorial verses were penned, we have had time to think the matter over, and the question arises: How much of this is rhetorical adulation, how much genuine emotion that still has power to evoke a responsive thrill? The fashions of French literature have changed many times since Gautier lived — almost as frequently as the fashions in hats and gowns; they changed radically during the poet's own lifetime. How much of his work has the quality that makes poetry survive despite its accidents? This is the question which we are bound to ask concerning any writer when his first centenary comes round; and we are bound also to find for it some kind of an answer.

According to the estimates of those indefatigable bibliographers, MM. Bergerat and Spoelberch de Louvenjoul, Gautier wrote enough matter — poetry, romance, criticism, travel — to fill at least three hundred volumes. It was a fair achievement for one who posed as a *poitrinaire*, although Dumas boasted of three or four times as much; but of course no such quantity of work can possibly be handed down by any one man to a later generation except as stuff to be piled up in the lumber-rooms of the libraries. It was mostly journalism, as its author would have been free to admit; and he could have had no idea that posterity would interest itself in more than a small fraction of the total. The great mass of this writing was of the most ephemeral sort — criticism of books and plays and paintings that have passed out of memory, and carried with them all the comment which they occasioned. What Gautier had to say about them is of no more value than what Poe

had to say about the fifth-rate American writers that he was called upon to examine in his day's work. Nuggets of critical thought are imbedded in the matrix, no doubt, but Gautier left us so much pure gold that we do not need to add to the hoard by pickings and siftings from the scrap-heap of his tailings. We may leave that task to the biographer, whose duty it is to allow no material to go unexamined; the general reader and amateur of literature will find his sufficient account in the treasures which the poet consciously wrought into works of art. The suggestion of Poe in this connection is instructive, for both the French and the American poet used the same media, and in the really immortal parts of their work were inspired by the same devotion to the purest and most austere of poetical ideals. In the two cases we have something like the same proportion — say ten to one — between what is forgotten and what is cherished, and the same antipodal difference in artistic quality.

Gautier was so picturesque a figure, particularly in his early years, that he has remained ever since the victim of his own legend. The image of him which remains vivid in our memory is invested with the red waistcoat, despite his assertion that he never wore it but once, and that it was not a red waistcoat at all, but a rose-colored doublet. "Gentlemen, this is very important. The red waistcoat would have meant the color of republican politics. But there was nothing of the sort. We were simply médiæval. We represented the machicolation party, and that was all." Gautier, indeed, had special reasons for not blessing the republican agitation. His father, a pronounced legitimist, promptly played the stock market for a rise when the July Revolution broke out, and lost all his fortune. This was the very moment in which Théo's modest volume of "Poésies" was published, and the Parisians were too excited to buy it. The poet, in consequence, was forced to make a living by resorting to journalism. His early verses, however, had found favor with Sainte-Beuve, who said, "there is a man who sculptures in granite and not in smoke," and took him to call on Hugo. This is Mirecourt's story, but it seems that the introduction to the Master was really made by Gérard de Nerval. The excitement about "Hernani" occurred early in 1830, some months before the Revolution. Gautier was the acknowledged leader of the romantic guard of young men who took possession of the House of Molière on that memorable day, and hurled defiance at the old guard of the classicists. Those were the days of long hair and fantastic garb and striking equipages — the days when Byronism was all the fashion, and the consuming ambition of ingenuous youth was to *épater le bourgeois*. To be Byronic meant, among other things, to be gloomy and consumptive, which was rather a joke in the case of Théo, who was chubby, red-cheeked, and square-shouldered. Naturally, this pose and these eccentricities created a legend, from which it is now difficult to disengage the actual man.

This early phase was soon outgrown, and under the pressure of necessity Gautier grew into the serious literary craftsman, vigorous in health and curious about life, who could describe himself as "a man for whom the eternal world exists." He was a leader always, and when he emerged from the romantic fog he carried French literature with him into the clear air of realism, little dreaming of the degraded interpretation of that concept which would be made by his successors. For his realism was something more artistic, not less, than his romanticism had ever been. It was his true bent all the time; and it meant not only clear-sightedness, but also severity and restraint. In prose, it enabled him to produce those classics of travel, the book which describes his visits to Spain, Italy, and Russia, and his journey to Constantinople and the East, besides the marvellous *contes*, and "Le Capitaine Fracasse," that masterpiece of joyous historical romance. In poetry, it was the inspiration of the delicately-graven art of the "Emaux et Camées," which is as sure of immortality as anything in French literature. He learned the full meaning of toil, and, in the work which was not frankly journeyman's labor, his aim was nothing less than perfection. He had many shocks, and bore them bravely; and his mien became grave, impassive, and almost Olympian. "It makes you look like Homer," said one of the Goncourts at sight of a recently-engraved portrait. "At the best, a sad Anacreon," was his response. He lived in Paris through the Siege and the Commune, and died a year later, at the age of sixty.

Even in his prose, Gautier was essentially a poet. Says M. Emile Henriot, to whose deeply sympathetic appreciation in the "Mercure de France" we are indebted for much that we have already related:

"He loved poetry for itself, and not for what may be put into it, whether dramatic effect, declamation, philosophy, eloquence, demagogic dream, or socialism. He loved poetry for itself, for the music of rhythm, the color of words, for its periodic architecture and immaterial imagery, for the vast and profound beauty of its responses — all art is responsive — to his dreams. . . .

He did not rhyme to prove God's existence, to measure the infinite, to codify love, to extol liberty, equality, and the sovereign people. . . . No, he sang because singing was pleasant, and if it happened that in his verses he came upon God, Love, and the Infinite, it is because these are inseparable elements of all poetry."

This is a fair statement of the doctrine of *l'art pour l'art* as it was exemplified in Gautier's practice, and it does not mean that he was unconcerned about life and its graver issues. Pursuing his artist's task in the spirit of that poem which is probably the best-known of all his shorter pieces, he was at heart preoccupied with the problems that other poets make free to discuss in their work. Especially was he obsessed by the enigma of man's destiny, and the question put to Faust poring over a manuscript in the "Comédie de la Mort" is the question that remained uppermost in Gautier's own mind throughout his later years.

"Quel sable, quel corail a ramené ta sonde?
As-tu touché le fond des sagesses du monde,
En puisant à ton puits?
Nous as-tu dans ton seau fait monter toute nue
La blanche vérité jusqu'ici méconnue?
Arbre, où sont donc tes fruits?"

But neither Faust nor Don Juan nor Napoleon can supply the inquiring spirit with the word of the enigma. This the poet is honest enough to admit; but he does not for that abandon his spiritual quest, and his thirst for the infinite cannot be wholly slaked at the fountain of art. It is a grateful refuge by the wayside, but it is not the summit which is the goal of the pilgrimage. For Théo, the summit was veiled in mists; but he never lost the intuition of its shining glory.

CASUAL COMMENT.

A LIBRARY OF MAGNIFICENT DISTANCES, like the palatial structure recently opened for the use of the New York public, has its obvious disadvantages. When a hurry-up order is given at the delivery desk for a book half a block away, the desired volume is pretty sure not to be forthcoming with sufficient celerity to satisfy the applicant. A courteous complainant writes a letter to the New York "Times," mildly deploring the necessity of such long waits as have fallen to his share in his enjoyment of the splendid facilities of the finest public library in the world. Four hours' enforced contemplation of its interior splendors while one or two volumes of "The Liberator" were being fetched in response to an order, certainly seems excessive; but perhaps more trying than that to a sensitive soul is to be informed, after a long interval of hopeful expectancy, that one's application slip is lost, and will one please make out another. These and other patience-trying occurrences, as recorded by the letter-writer, call to mind the mediæval methods still employed at many of the great libraries of Europe, where the interval between the asking for and the getting of a book may be as much as half a day, or even a whole day. However, the machinery of an immense new library should not be expected to get into perfect running order too soon; and although the complainant makes pertinent reference to "the relative inefficiency of municipal as compared with individual conduct of business," we must not yet lose hope of better things in the way of speed and accuracy on the part of the vast bibliothecal plant at Fifth Avenue and Forty-second Street.

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THE INDEX EXASPERATORIUS IN LIBRARIES is distinguished by its fondness for the vicious circle of cross-reference. The vicious circle of cross-reference, known with sorrow to every librarian, cataloguer, bibliographer, and other literary workman conversant with the tools of his trade, may be illustrated by the following example from "Who's Who in the Social Swim." Wishing to learn the maiden name of the young Countess of Sweetwater, we turned of course to "Sweetwater" in its alphabetical place, but were there referred to "Jones, Launcelot Pilkington." Scanning with a sigh the long list of Joneses, we at last found, under Jones, L. Pilkington, "see Pilkington-Jones, Launcelot." Thereupon we chased the alphabet down to P, and were rewarded with overtaking, in its proper place, "Pilkington-Jones, family name of the Earls of Sweetwater," which started us back to our original caption before we became conscious of the vicious circle in which we were involved. A playful editorial note in a current journal, commenting on the Index Exasperatorius, suggests a way in which it can be turned to good account in the cultivation of equanimity. "Make a sport of this irritating trick of the reference works, and their teeth are drawn. This, and not chess, is the great game of scholars in the future. When the track teams are getting together for cross-country meets, the scholars of the universities will be assembling for cross-reference meets, rolling up scores into three figures." But the grievance of the writer quoted seems to end with cross-references that do ultimately, however circuitously, lead the searcher to the desired goal. It is the cross-reference gyroscope, the cat pursuing its own tail, that makes us dizzy and peevish.

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ANOTHER VERSION OF THE BARBARA FRIETCHIE LEGEND comes to notice with the death, in Baltimore, of Henry Clay Naill, an old-time resident of Frederick, the Maryland town where, according to Whittier, the nonagenarian dame "took up the flag the men hauled down," and "leaned far out on the window-sill, and shook it forth with a royal will." Mr. Naill, who was wont to claim that he had known Barbara Frietchie from his infancy, and had sat in her lap many a time, was quite clear as to what really occurred on that day when the Confederate

troops came marching into Frederick town. Thirsty with their march, some of Stonewall Jackson's men entered Barbara's garden without permission and drank from her well, whereupon she, from the porch where she was churning, bade them begone. At this, two of the intruders advanced to the porch and made as if they would partake of her buttermilk, but retired with their fellows amid much laughter when she opened upon them with a volley of mingled English and Pennsylvania Dutch. It was Mrs. Quantrell, further down the street, who, with an eye to dramatic effect, ran to her front gate and waved a small American flag, but received no attention from the soldiery beyond a few derisive salutations and some good-natured chaff. The conflicting Frietchie and Quantrell claims to fame have long been subjects of debate, but it was left to Mr. Naill to exhibit both women in no very heroic light, the one as a shrew and the other as a person clutching at a little cheap glory with no danger whatever to her own person. Nevertheless the Whittier version makes a fine poem, and Dame Barbara will not easily be shorn of the renown she has so long enjoyed.

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A LIBRARY REPORT IN RHYME has come out of the poetically beautiful Berkshire hills, and though the librarian, Mr. Harlan H. Ballard, of the Berkshire Athenæum (the public library of Pittsfield), may not have written himself into the distinguished company of such poet-librarians as Miss Ina D. Coolbrith, Mr. John Vance Cheney, and the late Sam Walter Foss, he has nevertheless done an original thing, and, considering the unpoetic nature of his subject matter, done it rather well. Of the library's book-loaning activities we read:

> "The circulation last year, I see,
> Was 91,073;
> We have added this year to the former score
> 8530 more.
> The total number this year will be
> 99,603.
>
> "March has led for many a year
> In the number of books delivered here;
> But now, as we shall long remember,
> The largest total was last November.
> The weather was cold, the winds were shifty,
> And the count was 9250."

There are doubtless more sides to Mr. Ballard than have yet been exposed to public view. Years ago his inventive skill earned for him the gratitude of his fellow-librarians by the production of a metal clip that has the grip of a bulldog, and that will hold pamphlets, periodicals, or loose sheets together till the crack of doom. What he shall eventually prove himself to be besides librarian, poet, and inventor, doth not yet appear.

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KING GEORGE'S OPPORTUNITY, now that he is duly crowned and fairly seated on the throne of England, contains limitless possibilities for good. Mr. H. G. Wells, asking, in the London "Daily Mail," what sort of an account of itself the reign now beginning will be likely to give at its close, thus ends his series of questions: "Will it leave a London preserved and beautified, or will it but add abundantly to the lumps of dishonest statuary, the scars and masses of ill-conceived rebuilding which testify to the æsthetic degradation of the Victorian period? Will a great constellation of artists redeem the ambitious sentimentalities and genteel skilfulness that find their fitting mausoleum in the Tate Gallery? Will our literature escape at last from pretentiousness and timidity, our philosophy from the foolish cerebrations of university 'characters' and eminent politicians at leisure, and our starved science find scope and resources adequate to its gigantic needs? Will our universities, our teaching, our national training, our public services, gain a new health from the reviving vigor of the national brain? Or is all this a mere wild hope, and shall we, after some small flutterings of effort, the foundation of some ridiculous little academy of literary busybodies and hangers-on, the public recognition of this or that sociological pretender or financial 'scientist,' and a little polite jobbery with picture-buying, relapse into lassitude and a contented acquiescence in the rivalry of Germany and the United States for the moral, intellectual, and material leadership of the world?" With America, then, in part, through the stimulus of her rivalry so frankly acknowledged by Mr. Wells, it rests to hasten or retard the realization of his dreams.

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OVERHEARD IN CONCORD, by a Concord resident, from the lips of an exclamatory New Jersey tourist, one of a personally-conducted party: "No wonder this place produces such geniuses as James Whitcomb Riley and the rest! I think I could write poetry myself if I lived here a while." And from another hero-worshipper: "Please, Mr. Lecturer, will you tell us when we get to Mrs. Eddy's home?" The megaphoned reply that "Mrs. Mary Baker Eddy lived in Concord, New Hampshire — not Concord, Massachusetts" tended to dispel the enchantment of the place for certain members of the party. About half the strangers who come to view the "Wayside," where Hawthorne lived, begin to count the gables, in the vain hope of making out seven, before someone conveys a correcting hint with a proper reference to Salem; and the other half are not unlikely to confuse the historic Concord house with the Wayside Inn in another Massachusetts town. But all this jumble of misinformation heightens wonderfully the charm of summer travel, and also gives innocent amusement to the summer traveller's better-informed overhearers.

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THE SHIFTING STANDARDS OF ORTHOGRAPHY give occasion for an interesting article by Professor Brander Matthews entitled "How Ought We to Spell?" in the August issue of "Munsey's Magazine." What he says of the perpetual changes in pronunciation and spelling and meaning that words

inevitably undergo is incontestable, as is also the fact of incessant clashing of opinion among the lexicographers, to whom we are wont to go for authoritative direction in these matters. And now the self-constituted spelling-reformers are adding their note to the discord. Probably without intending it as such, Professor Matthews presents one of the chief arguments against the move toward phonetic or simplified spelling. Long-established pronunciations, he says, are ever liable to modification. "At one moment a word may have a pronunciation accepted by all; then, in time, a different pronunciation may begin to spread sporadically, and for a period . . . there will be two contending pronunciations; until at last one or the other succeeds in imposing itself" — for a longer or shorter period. "Either" and "neither" are among the instructive examples adduced by him. In another paragraph we find him asking, "Why not write *gipsy* rather than the less logical *gypsy*?" But why is the latter less logical? It points back to the original home of the swarthy-visaged wanderers, and to the kindred Latin and Greek words. One cannot but note, with some sympathy for the author, the unreformed dress in which the printers have clothed his essay.

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THE CAUSE OF THE COLORED FOLK is to be ably defended by a new periodical, "The Crisis," already well started in New York by the National Association for the Advancement of Colored People. Dr. W. E. B. Du Bois, the negro writer and sociologist, is editor-in-chief, and one is glad to find Garrison blood in at least one of his corps of associates — Mr. Oswald Garrison Villard, historian of John Brown and president of the New York Evening Post Co. It is to be noted, further, that 20 Vesey St., the address of the "Post," is also that of "The Crisis," and that among the members of the new Association are Miss Jane Addams, Professor John Dewey, Mr. Jacob Schiff, and others of prominence and influence. The truth and the whole truth about the black man, and the securing of justice for him, are the primary objects of the little magazine, which also contains some matter of more general interest.

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THE STRONG PAST PARTICIPLE has a vigor and emphasis never attained by the weak. In the recent days of unprecedented heat over a large part of the north temperate zone, how much better it satisfies the need of verbal expression to speak of oneself, after running to catch one's suburban train, as having "got all het up" than as having "become thoroughly heated." A metropolitan journal of enviable reputation for correctness in the use of language has editorially indulged in the good old Yankeeism cited above; nor has it even felt called upon to enclose the idiom in apologetic quotation marks. Professor Albert Hopkins of Williams College used to say of one of the less comfortable recitation rooms of that institution, that all it needed was to be properly het and lit to make it entirely satisfactory. And who would have chid him for his partiality to the strong past participle?

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THE REAL REWARDS OF GENIUS, more specifically of literary genius, were described the other day by a labor-member of the House of Commons in a protest against the pending English copyright bill, as consisting in the comfort and inspiration which the author's message gives to others. Hence the utter wrongness of the proposed measure to assure to the genius and his family more of the pecuniary profits of his work, at the expense of the laboring man who will have to pay a higher price for the afore-mentioned comfort and inspiration. Perhaps the honorable member would enjoy defending the thesis that the real rewards of the laboring man consist in the comfort and cheer his brick-laying or carpentry or plumbing or coal-mining affords to others, and that all contracts whereby he is assured a fair return for his toil are iniquitous and oppressive.

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LITERARY HONORS TO VIRGINIA are falling thick and fast this summer. Four of her novelists figure conspicuously in the current records of book-sales. On recent lists of the six best-sellers are to be noted Miss Mary Johnston's war-time novel, "The Long Roll," Mr. Vaughan Kester's "The Prodigal Judge," Mr. Henry Sydnor Harrison's "Queed," and Miss Ellen Glasgow's "The Miller of Old Church." Richmond claims three of these writers as residents, while Gunston Hall, the old home of the Masons, was the abode of Mr. Kester. The literary centre of the United States should perhaps just now be considered as located neither at the mouth of the Charles River, nor in the borough of Manhattan, nor even at the southern end of Lake Michigan, but within the boundaries of the Old Dominion and not far from the capitol building on the left bank of the James River.

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LAX GUARDIANSHIP OF VALUABLE PUBLIC DOCUMENTS, such as has lately been made public in press despatches from Washington, ought to serve as a convincing argument for that more careful and systematic custody which we recently pointed out as a need that must sooner or later receive attention. Within three months three important documents belonging to different departments of the government have vanished from view, all of them of importance — perhaps uncomfortable importance to some, in connection with questions of current discussion and controversy. If the sacredness of official papers of this and other sorts is not to be made to be respected by a properly constituted guardian of public documents, with adequate quarters (fire-proof and burglar-proof) for the safe custody of his collection, what limits of confusion and chaos may we not ultimately reach?

The New Books.

The Poet of Prostrate Poland.*

The vitality of the Polish language and literature, the Polish press, the Polish theatre, Polish customs and traditions — in short, the Polish national spirit — is something remarkable and admirable, in view of the centuries of effort to Russianize and Germanize the dismembered kingdom. Through it all, the Polish-speaking population, as shown by census returns, has held its own, and even some degree of Polonization of the Germans in Poland has been noted. The world has moved on since the final partition of Polish territory among the powerful adjacent land-grabbers, and little thought is now given by the public at large to the woes of Poland or to her possible resurrection among the nations in any remote future. But Poland is by no means dead. The Poles are biding their time, we are assured, and husbanding their strength, keeping alive the national spirit, and above all seeing to it that the Polish language and literature shall not become a dead language and literature.

Fascinating though Poland's tragic history is to all the world, we of the English tongue cannot claim much familiarity with her writers and their works. Even manuals and compendiums of Polish literature for English readers are almost non-existent, and satisfactory translations of the Polish classics do not abound. The difficulties of the language may partly account for this. At any rate, so dissimilar are the idioms of Pole and Englishman that the two might almost be said to think on different planes. To contribute to our better acquaintance with a rich and noble literature, Miss Monica M. Gardner has prepared a biographical and descriptive work on "Adam Mickiewicz, the National Poet of Poland," who, as she says in her preface, though "well known in other countries, is almost a stranger in England." Equally and probably more a stranger is he in America, greatest of Poland's poets though we know him to be.

The outward events of his life, which falls between the years 1798 and 1855, are few and soon enumerated. Born near Wilna, of an old Lithuanian family that had seen better days, he was educated in his native town and at the University of Wilna, and afterward taught school for a few years. But soon falling under suspicion with the Russian authorities because of his membership in a young men's patriotic organization, he was first imprisoned and then exiled, being sent as a kind of hostage to Russia, where he remained until 1829, when he obtained permission to travel, and made his way to Paris. His productivity as a poet seems to have ceased with his marriage in 1834, the hard realities of his struggle for a maintenance then becoming intensified. A call to Lausanne in 1839 as professor of classical literature was followed in less than a year by a summons back to Paris to accept the newly-established professorship of Slavonic literature at the Collège de France, where his lectures from the first drew large audiences. But he was not well versed in his subject, though he knew the literature of his own country, and that of Russia up to the death of Pushkin; and he also had the misfortune to render himself obnoxious to the government by his openly proclaimed belief that the destined savior of stricken Poland was to be a Bonaparte. Therefore, popular and inspiring though he was in the lecture-room, where his æsthetic critiques and fine improvisations delighted his hearers, the poet-professor found himself once more confronted with the serious problem of supporting himself and his growing family, a problem afterward further complicated by the insanity of his wife. Religious mysticism and other aberrations played their part, too, in the poet's own life and thought, traceable perhaps to the influence of one Towianski, a fanatic. Various temporary occupations somehow kept the poet and his family from starving. A brief term of newspaper editorship, and another short season of librarianship at the Arsenal, were followed in 1855 by an appointment as special envoy to Constantinople to gain information concerning the condition of the Christians and the quality of their education under Turkish rule, to explore the manuscript treasures of Turkish libraries, and to assist in raising a Polish legion to serve in the pay of Turkey against Russia. A strange mission, this, for a poet and an idealist; but its incongruities were not to vex him long, for he died of cholera about two months after reaching Constantinople. His tomb may now be seen in the cathedral of Santa Croce at Cracow.

The early life of Mickiewicz, passed in a district of Lithuania that was then enjoying comparative happiness after the enemies of Poland had done their worst in the way of conquest and dismemberment, lingered ever after in the poet's fond remembrance and inspired

* Adam Mickiewicz, the National Poet of Poland. By Monica M. Gardner. New York: E. P. Dutton & Co.

his noblest and most touching poems. An interpreter of nature as well as a writer of patriotic verse, he has reproduced the sights and sounds of his Lithuanian woodlands in a way to challenge comparision with the best of our own nature poets. Cradled into poetry by the wrongs of his country — the final grand partition of Poland took place only three years before his birth, and the resettlement effected by the Congress of Vienna fell within his youth — Adam Mickiewicz found in his art a solace for grief and also a means for awakening new hope in his own breast and in that of others. Had he not suffered expatriation and become oppressed with the wretched cares and anxieties of a poverty-stricken domestic life, it is very unlikely that he would have so early abandoned poetry. From Miss Gardner's opening chapter we take a scene agreeably in contrast with our later glimpses of the poet's life:

"One of Mickiewicz's brothers has left us a pleasant picture of the family gathered together in the evening. Adam is seated under the lamp, reading out the latest news of the war. The father, already drawing near his grave, supported by his stick walks about the room, unable to sit still for his emotion. The mother, at her needle, embroidering national emblems, watches her dying husband furtively with tear-dimmed eyes. One boy traces out the march of Napoleon's armies on the map. The others listen while busied over different tasks."

Those were the poet's happy days, as the writer observes. The spring of 1812 was full of promise and smiling with hope to the Polish people. Napoleon, the fondly-imagined deliverer of the oppressed land, was marching with victorious legions into Russia, and the whole Polish nation was wild with joy. "God is with Napoleon, Napoleon is with us," was the watchword. More than twenty years later, in his great poem "Thaddeus," Mickiewicz sang the pæan of that wonderful spring. A few lines from Miss Gardner's translation of a part of the poem will show what hope and joy filled every bosom.

"Oh, spring! I saw thee in our land. Memorable spring of war, spring of plenty. Oh spring, flowering with corn and grass, brilliant with men, fertile in deed, pregnant with hope! Born in captivity, fettered while in swaddling-bands, only one such spring have I known in my life.

"To this day the people call thee the year of plenty, and the soldier the year of war. To this day, the aged love to tell tales of thee, to this day song dreams of thee. Long wert thou heralded by heavenly marvel [a great comet visible in 1811] and preceded by low rumours among the people. With the sun of spring some strange presentiment filled Lithuanian hearts as though before the end of the world: some yearning expectation full of joy."

Bitter was the disappointment so soon to follow, and the gloom was further intensified for the poet by the death of his father. But the change to university life came as a welcome distraction in 1815. Brilliant success attended him throughout his four-years course, and his strong literary and poetic bent declared itself in the production of both prose and verse for publication and for reading before student assemblies. "Even at this early stage of his career," says the author, "he had formed his great theory upon which he built his poetical life, that the school of the poet is that of self-sacrifice and consecration." From a characteristic poem of this period, an "Ode to Youth," we quote a few passages in Miss Gardner's rendering.

"Without heart, without soul, those are the nations of skeletons. Oh, youth, give me wings! Let me soar above a dead world to the heavenly country of dreams where enthusiasm works miracles, strews fresh flowers and clothes hope in golden pictures.

"Let he [*sic*] whose vision age has dimmed, bending his furrowed brow to earth, look on the world's glebe by the limit of his darkened eyes.

"Oh, youth! Soar thou beyond the horizon's bounds, and with the eyes of sun pierce thou the mighty multitudes of the human race from end to end.

"Oh youth! The nectar of life is only sweet when it is shared with others. The joys of heaven inebriate our hearts when they are bound together by one golden thread.

"Together, young friends! The happiness of each is the aim of all, mighty in union, in enthusiasm wise. Together, young friends! And happy is he who, fallen in the midst of his career, makes with his dead body a rung of the ladder for others to reach the garden of glory. Together, young friends! Although the road be slippery and steep, and violence and weakness forbid the entrance, let violence hurl violence back, and let us learn to conquer weakness while we are young."

Among other poems described and in part translated by the biographer, "The Ancestors," "The Books of the Polish Nation and of the Polish Pilgrimage," and the already-mentioned epic "Thaddeus," which is considered the poet's masterpiece, deserve especial mention. As proof of the present continuance of Mickiewicz's fame, and as promise of his immortality, the writer cites the fact that "in the late Russo-Japanese war, 'The Book of the Polish Pilgrimage' was found on the dead bodies of the Polish soldiers, pathetic testimony to the undying love for their country of the sons of Poland who fell by thousands in a quarrel not their own."

The tone of the older and saddened Mickiewicz, as shown by a letter to his brother Francis in 1833, is not that of his buoyant and hopeful youth, but is indicative of a sober and manly fortitude, not unmixed with stoicism, that was

to carry him through to the end of his troubled life. He writes:

"I see you will not soon reconcile yourself to your fate, and that you are not as yet accustomed to be sick with yearning, which sickness certainly lasts always, but which also has its crisis, its high-water mark, and then becomes a chronic, slow disease. I know no way in which I can in any way hammer out of your head anxiety for the future. Reflect that the future cannot be worse, and changing can only better it."

To a friend we find him writing at this time: "You have not profited from my company. When did you ever see me thinking about the future? If I had a loving wife, I do not believe I should think even about the next hour, but I should rest entirely in the present." Disappointment in love had been added to other and less personal sorrows to induce the calmness of despair which seems to speak in some of his utterances. The girl whom he had early wished to marry, and who reciprocated his affection, was forced by family considerations to wed another man, whose wealth would succor her impoverished parents. The young woman whom he finally made his wife seems to have been devoted to him, though it is little of conjugal bliss that we seem to find in the poet's home in a strange land. His golden years were those of poetic productivity in his youth and early prime. A pathetic figure, on the whole, like his own afflicted country, must be his image in our minds, but beautiful with the consecrating touch of a high ideal and a brave and generous purpose.

Miss Gardner's book supplies a felt need, though it makes no claim to completeness as a biography. The striking features of Mickiewicz's life and work are dwelt upon, and perhaps that is all we ought to ask for in any study of the poet. Authentic sources of information she has found in some abundance in his own tongue, especially in the four-volume biography of the poet by his son, Mr. Ladislas Mickiewicz. The original translations from the poems are abundant and welcome, though, as may have been observed, the translator's preoccupation with the difficult Polish has at times dulled her ear or eye to the felicities of English. The book as a whole, presenting in attractive form the most interesting facts concerning a highly interesting as well as noble character, and enriched with a sympathetic study of his works, deserves commendation. A portrait in photogravure faces the title-page, and a bibliography and an index complete the volume.

PERCY F. BICKNELL.

LEE AND LONGSTREET AT GETTYSBURG.*

Captain Beecham, an officer in an Iowa regiment in the Civil War, has written a volume containing the results of his studies and observations of the battle of Gettysburg, which he considers the pivotal battle of the war. The present reviewer, who was an officer in the Confederate army, and was on the field at Gettysburg, has read the book twice, with uncommon interest. He considers it a very intelligent and readable account of the battle, but he cannot concur in some of the author's judgments and opinions. The latter seems to follow Longstreet too closely in his view of Confederate affairs; whereas the writer of this review considers Longstreet himself chiefly responsible for the loss of that battle by the Confederates. He does not, however, praise General Lee's conduct of the battle unreservedly. He has often thought that if "Old Stonewall" had commanded on the left, instead of Ewell, there would have been no battle of Gettysburg: one hour of Jackson on the afternoon of July 1 would have transferred the Pipe Creek engagement to some other place. Longstreet's unwillingness to fight at Gettysburg should have excluded him from command on that field. His unaccountable delay in beginning the battle of the second of July allowed time for the arrival of reinforcements which an earlier opening would have made unavailable.

Pickett's division arrived on the field about midday of July 1 — not, as Captain Beecham states, "during the night of the second" (page 53), for the reviewer well remembers riding to see his cousin, General Garnett, who had been in an ambulance all that morning. The author puts Pickett's arrival a day too late. It is a question whether Sickles's advanced position on the 2nd was a gain or loss to the Federals. It would appear to have been more of a gain, for otherwise Longstreet's men would probably have taken Little Round Top before Warren could have anticipated them. Sickles's fight delayed Longstreet, and prevented an earlier attack on Little Round Top. In Chapter XI., on "Lee and his Mistakes," the author attributes to General Lee mistakes made by others. If General Lee's plans had been carried out as ordered, Gettysburg would probably have been a success for the Confederates.

Captain Beecham concedes that "Lee was a great general," but in his disposition to favor

*GETTYSBURG. The Pivotal Battle of the Civil War. By Captain R. K. Beecham. With illustrations and map. Chicago: A. C. McClurg & Co.

Longstreet he fails to condemn his mistakes which prevented the fulfilment of General Lee's plans. It is wrong to say that "for once, at least, Lee's courage failed him." He had already declined to take Longstreet's advice and flank the Federals out of their position. Surely this might have been done; but having already begun to *fight* them out of it, General Lee preferred to continue on that line, believing that with proper support he could succeed in his object. The author praises General Reynolds very highly, and doubtless deservedly; but his career was soon cut short. The absence of the Fifth and Sixth Corps made it all the more necessary that the battle of the second of July should begin as early as possible on the part of the Confederates, and every impartial reader knows that it was not begun as early as it might have been. It was not General Lee who was hesitating, but Longstreet; and Captain Beecham rightly says (page 158): "Longstreet must have lost two precious hours in marching, counter-marching, and manœuvring for position. The result was that the Fifth and Sixth Corps were getting nearer and nearer, and finally had to be reckoned with. At last, late in the afternoon, Longstreet's brigades were in readiness," — and they gave a good account of themselves when they were ready. But supposing they had been ready even two or three hours sooner; how different might have been the result of that battle! Had the Federal lines from Little Round Top been enfiladed, as they might have been, what would have been the result? Had Hancock's Corps been repulsed, what an opening there would have been for Ewell and Hill! The reviewer has often wondered why Rodes's Division, with which he later served, did so little on that day, and he can only explain it on the theory that the opposing lines were too strong to justify an attack. He knows something of that division and its commander, and he knows that General Rodes would not have hesitated to go wherever he conceived success to be possible. But Longstreet did not open the way. He had already delayed too long, to make the attack on the increased numbers feasible. The engagement at the Peach Orchard allowed sufficient time for the Federal troops to get up, and prevented the enfilading movement and its consequences. The author says (page 187): "Had Longstreet begun his battle two hours earlier, — at two rather than at four o'clock, — it would have been over before Sykes's arrival, and the Battle of Gettysburg would have been counted as the most terrible defeat of the Union cause." That is the way it looks to the reviewer; but he would substitute Longstreet for Lee in the next sentences — "Lee's unaccountable hesitation and unreadiness in the morning," etc. The author says also (page 187): "A further delay of half an hour, for any cause, and Sykes would have found Little Round Top in Law's possession, and Cemetery Ridge occupied by Longstreet and his Confederates." There is no doubt of this; the only question is as to who is responsible for the delay. Longstreet knew, the night before, that he had to make this attack the next morning, and he should have made due preparation for it. But he expected General Lee to adopt *his* strategy, and so failed to make due preparation, and instead of being ready in the morning he was not ready until four o'clock in the afternoon. This unreadiness should not be laid on General Lee's shoulders. Time is an essential element in battle. Forrest's great principle of strategy, to "*get there first* with the most men," will tell every time; and it told here.

Succeeding chapters in Captain Beecham's book give an account of the fighting at Cemetery Hill and Culp's Hill, fought by Early's division and Johnson's division; but the Confederate success was only temporary. The attack was not sustained, and when the Federals came back next morning they readily recovered their entrenchments. The author wonders "why Ewell did not send the other three brigades of Rodes's division, and especially Gordon's brigade of Early's," and thus make the attack more successful.

Captain Beecham is right in thinking there was no bluff about Pickett's and Pettigrew's charge, "and no necessity for a bluff." It was simply an illustration of the homely adage about "sending a small boy to mill," and it was not General Lee's intention that so small a boy should be sent alone. Here again Longstreet comes in for a share of blame. McLaws and Hood should have helped Pickett. With this addition to the assaulting column, the charge might have been successful. It may be a question as to whether this charge should ever have been attempted; certainly, as made, it was foredoomed to failure. It is also a question whether much was expected from Stuart's cavalry on that day. The cavalry were "played out." The author rightfully says (page 223): "Stuart was at a disadvantage; his men were worn and weary from long and continuous riding; his horses were jaded and spiritless, while Gregg's and Custer's men and horses were comparatively

fresh and vigorous, and ready for action." The author gives a chapter to "the great cannonade." The reviewer may contribute his mite to the account by stating that when the cannonade was at its height he took out his watch and counted one hundred guns to the minute. General Alexander, who was directing the Confederate fire, stated that "the enemy's fire has not slackened at all." This makes it clear that the charge should not have been ordered; it was simply sending men to their death. There was no reason to suppose "that Meade was out of ammunition."

It may be mentioned, for future correction, that the author prints (after page 238) a picture of Gen. Robert S. Garnett, killed near Carrick's Ford on Cheat River, West Virginia, July 12, 1861, for that of Gen. Richard B. Garnett, killed at Gettysburg while commanding a brigade in Pickett's division. As far as known, no picture of Gen. Richard B. Garnett exists.

Captain Beecham rightfully tries to correct the erroneous impression that Pickett's column deserves "credit for the whole affair." Pettigrew's troops, and some others, were also there, and should always be mentioned in any account of this famous charge. There is glory enough for all, in any correct account of it. General Garnett, on account of illness, was one of the few officers in that charge who was mounted, and he was killed within about a hundred yards of the rock fence, and his body was never recovered. It is buried among "the unknown dead" on the field of Gettysburg, a mute testimony to his gallantry, when too he would have been fully justified in not going into that charge on account of his physical condition, but he was unwilling to allow his men to go in without him. The author calls it "Pickett's mad charge," but his men could not hesitate to go where they were ordered. Live or die, they were bound to obey orders; and notwithstanding the calamitous result of that fatal day, no one can deny that their duty was to obey.

General Meade has been criticized for not making a counter-charge; but he was wise in not doing so. He preferred to "let well enough alone." The Confederates were not routed, but they were repulsed. At the first sign of pursuit they would have rallied on Seminary Ridge, and the battle would have been on again. The author is not satisfied with the official statement of losses sustained by the Confederates, but contends that "the Confederate losses in the aggregate exceeded the Union losses by several thousand." This is a useless contention, and one that can never be settled. If we go outside of the official reports, there is no basis for argument; and whatever goes beyond these is but an individual's private opinion, and one man's opinion is as good as another's. Where Meade failed was in not attacking near Hagerstown and Williamsport, where General Lee's army was detained by high water; and it was nearly out of ammunition. My own train, the General Reserve Advance train, was *entirely* out, and its wagons were filled with arms collected from the battlefield of the first day at Gettysburg. High water prevented our re-crossing at Williamsport, and we had to wait there several days until the water subsided. Our handful of cavalry, teamsters, and stragglers, put up a good fight and repulsed the enemy.

Captain Beecham comments freely on "Lee's blunders at Gettysburg," but fails to prove his contention; and as to "prolonging the war," he loses sight of the brilliant campaign from the Rapidan to Petersburg, in which Grant was completely outgeneralled, and did not "fight it out on that line," although it took all summer and winter too, and but for Sherman another summer would have been needed. "Overwhelming numbers and resources" triumphed at last.

With some corrections and additions, this volume might be made an excellent account of the battle of Gettysburg; but the author should give up his prejudices for Longstreet and his hostility to Lee, and view with impartiality the incidents of the battle. There was good fighting done on both sides on that field; but when troops on each side are equal in prowess, or nearly so, numbers will tell, and these preponderated on the Federal side. Position, too, has something to do with the result of a battle, and this was decidedly in favor of the Federals. Lee did not intend to fight there, and the battle was brought on without his intention or his orders. His lieutenants did not sustain him with unanimity. It is said that he once remarked that if he had had Jackson at Gettysburg, he would have won. Many others believe the same thing. But whatever we may think of the result, it is a manifest duty to reconcile ourselves to it.

JAMES M. GARNETT.

THE late Dr. Furnivall's services to literature and to social progress will be commemorated in some suitable manner from a fund now being raised in England through a committee composed of Mr. Thomas Hardy, Mr. Edward Clodd, Sir H. Beerbohm Tree, and Mr. G. Bernard Shaw. The treasurer of the fund is Mr. Anthony Hope.

French Influence on English Literature.*

What Professor Herford did for the literary relations of England and Germany in the sixteenth century, Mr. Sidney Lee has done for those of England and France in the same period. During the age of the Renaissance, political and geographical confines did not a prison make for art and literature; then, if ever, there were influences and counter-influences of school on school, of nation on nation. In a period of such vast intellectual activity and emotional fervor, it was impossible to hedge in the free spirit that demanded utterance in all tongues. Ancient Greece and modern Italy were the sources of this imperious inspiration that stirred all Europe; but as in all ages of great artistic quickening, creation and not mere imitation flowed from these sources. The national genius, whether Italian, French, or English, prevailed; it made its own what it took from abroad. So it was that when French culture entered England it was assimilated by the native genius and became as truly English as that born of the soil. The extent of this influence was very great, so great that "neither the classics, nor Italian art and literature, nor German art and literature, can on a broad survey be said to equal it." To determine the character, and, within limits, the extent of this influence, forms the thesis of Mr. Lee's book on "The French Renaissance in England."

The character of this influence covers nearly all provinces of the intellectual activity of the time. France absorbed the culture of Greece and modern Italy, and independently sought to keep in the van of progress. In this respect she was many years ahead of England, and was therefore fitted to be the medium of classical and Renaissance culture for England, as well as to be in a position to exert independent influence. Moreover, the political links binding the two countries, their social relationships, and their geographical situation make the influence of France upon England almost inevitable. There was something also in the French character which appealed to the English. *L'esprit gaulois*, mainly because it is different, has always had an attraction for the stolid Englishman, who can find nothing like it at home. It implies, says Mr. Lee, "three enviable qualities: firstly, flexibility of thought; secondly, gaiety, tending at times to levity and coarseness, but yielding to pathetic tenderness; and, thirdly, a melodious ease of frank and simple utterance." It came about that in manners as well as in literature and art France was the chief refining agent in Tudor society.

In the barren years from 1500 to 1550, French influence was more in matters of externals than in ideas. The language was studied in French grammars written by Englishmen; English books were published in France; certain metrical forms, like the familiar Skeltonian verse, were imitated from the French. Printing was an honored profession in France at the beginning of the sixteenth century, when in England it was in the hands of "half-educated foreign mechanics," the sole exception being Caxton. And the printing-press was one of the most powerful agents of the Renaissance. In the second half of the century this influence extended to the leading departments of Elizabethan literature, to prose, the lyric, and the drama, as well as to the religious and devotional writings inspired by the work of the Huguenots.

The extent of the indebtedness of English to French culture is not so easily determined. It involves, as Mr. Lee points out, a comparison of the voluminous literatures of England, France, and Italy, to know which of the two latter it was that more directly affected the first. That the influence of France was greater than has been generally recognized is clear on an examination of Mr. Lee's volume. Even Wyatt and Surrey, who are generally thought of as going directly to Italy, absorbed rather from France the Italian "taste and sympathy which were reflected in the manner and matter of their poetry"; and the direct agents were Marot and the Parisian Florentine Alamanni. In works of philosophy, theology, and biography, the French source is usually acknowledged; corresponding to Calvin, Amyot, Rabelais, and Montaigne, are Hooker, North, Nashe, and Bacon, not to mention others who reflected their influence to a lesser degree. In the lyric, on the other hand, there is rarely an acknowledgement of source, and it is therefore necessary to depend upon the deadly parallel study of individual poems. The poets desired credit for originality, and they trusted to their appropriations not being discovered. The Pléiade, which had become a dominating force in French poetry, extended its sphere to England, so that the metrical forms, the vocabulary, and the matter of the French lyric, very considerably affected the English. Thus, we find Lyly's "Io Bacchus! To thy table" inspired by an equally

*The French Renaissance in England. By Sidney Lee. New York: Charles Scribner's Sons.

buoyant lyric of Ronsard's; and Shakespeare's "glorified ebullition," "Hark, hark! the lark at heaven's gate sings," has the atmosphere of French rather than of English poetry. One might remark here, in criticism, that it is extremely difficult to dogmatize about such intangible stuff as the Shakespearean lyric, to separate what is the fine essence of the author's pure imagination from what is the characteristic product of a school or nation. It is easier to trace the antecedents of the Elizabethan sonnet. French influence is sometimes apparent in literal translation, sometimes in imitative paraphrase. The familiar topics of the Shakespearean sonnet — as the fading of youthful beauty and the consequent need of self-propagation, the denunciation of a false mistress of black complexion, and the like — were a "constant burden of the sonnet of the French Renaissance." Mr. Lee here merely hints at his own skepticism concerning the autobiographical value of the sonnets of Shakespeare, by remarking that those who hold to this view "can hardly deny that Shakespeare at times took his cue from contemporary French literature." Similarly, the poetic vaunt of immortality, which in some cases has, in other cases has not, been justified, goes back to Ovid, Horace, and Pindar, through the poets of the Pléiade.

The influence of the Huguenots was not so marked in literary as in social matters. The religious poetry of the last years of Elizabeth and the early days of James is largely inspired, however, by the Huguenot Du Bartas's *Le Semaine*, which had been badly translated by Sylvester, and notwithstanding its uncouth English dress exerted a very considerable influence, most markedly in the work of Drayton and Donne. Indeed, the so-called metaphysical school, which is generally carried back to Donne with his "combination of dissimilar images or discovery of occult resemblances in things apparently unlike," may be carried back still further, says Mr. Lee, to the work of this Frenchman Du Bartas. The French influence was thus not always an unmixed blessing.

In the drama, the influence of France was in the furnishing of plot material, and toward a more exact following of classical traditions. French history, as in the story of the Guises, and French versions of Italian novels and plays, furnished the theme for many an English play. There was always a learned party in England advocating a closer adherence to the orthodox classical creed; but the vigorous drama of England preferred the ways of romance to those of academic classicism. Here was the parting of the ways, since France chose the classical, and failed to reach the consummate glory of the Shakespearean performance. Beyond a certain point, French influence was unavailing; for there in the empyrean the individual genius soared alone.

Mr. Lee gives all due credit to his predecessors in the field, especially to Jusserand and Upham; but none has treated the subject in this period so exhaustively as he, while at the same time he makes it quite clear that his work is not definitive. If one might urge a criticism, it is the one usually attendant upon a tracing of sources and influences, that the seeker is apt to find what he is looking for, and not to give sufficient weight to what is either universal or individual. Into such error, though, Mr. Lee does not often slip.

JAMES W. TUPPER.

CANADA OLD AND NEW.*

Of recent books published in or about Canada, several are devoted to a description, from differing points of view, of the country, or portions of the country, and its people. The latest and in some respects the most comprehensive of these works is that of Mr. W. L. Griffith on "The Dominion of Canada." Mr. Griffith, who has filled for some years the important position of secretary to the office of the High Commissioner for Canada in England, has written, for the "All-Red Series," a volume covering generally the history and present condition of the country. His book makes no pretentions to being based on original research; it is a popular narrative, simple and direct in style, and on the whole very accurate in statement, designed to meet the needs of the average reader seeking information in regard to the country that is to-day so much in the public eye. The special value of the book rests in its treatment of questions of immediate interest, such as railway development, technical education, the agricultural colleges, the proposed Georgian Bay Canal, the Preferential Tariff,

*THE DOMINION OF CANADA. By W. L. Griffith. With illustrations and maps. Boston: Little, Brown & Co.

NEW RELATION OF GASPESIA. By Father Le Clercq. Translated and edited, with a reprint of the original, by William F. Ganong. Toronto: The Champlain Society.

THROUGH THE HEART OF CANADA. By Frank Yeagh. Illustrated. Chicago: A. C. McClurg & Co.

A FISHERMAN'S SUMMER IN CANADA. By F. G. Aflalo. Illustrated. New York: Charles Scribner's Sons.

the All Red Route, and the question of national defence. There are a number of appropriate illustrations, including such up-to-date subjects as a view of Main Street in Prince Rupert, and a picture of the consolidated School Garden Plots at the Guelph Agricultural College.

One of the more important of the books in our present group is the last publication of the Champlain Society. It is a reprint of a very old and rare work, by Father Le Clercq, a Recollect missionary in New France, who labored for many years among the Indians of the Gaspé peninsula. His book, published originally at Paris in 1691, is now only to be found in the large reference libraries, and is therefore practically unknown to all except a few students. As one of the original narratives of the seventeenth century in Canada, it was well worth translating and reprinting; and although its purely historical value may be inferior to other works of the same period, it stands almost alone in the minuteness and fidelity of the account it gives of the manners and customs of the Gaspesian Indians. Father Le Clercq describes the origin of the Gaspesians, according to their own traditions and the speculations of European travellers, their birth, customs, dress, ornaments, wigwams, and home life, food, language, religion, etc. He also devotes a chapter to the description of a system of hieroglyphic characters which he invented for the use of his converts. Another long chapter contains a very entertaining narrative of his mid-winter voyage along the coast from Nepisiguit to Miramichi. Father Le Clercq tells us, among other things, that the Gaspesians worshipped the Cross before the advent of white men. He gives a curious native tradition to the effect that in a certain time of great national calamity some of their wisest old men saw in a dream a beautiful stranger who showed them a Cross and told them that if the nation would make the like, and hold it in respect, it would bring an end of all their ills. The missionary tells us that in his first voyage to Gaspesia he found a Cross embellished with beads set in the place of honor in a wigwam, and the owner told him that he had received it from his ancestors by inheritance. Professor Ganong, in his invaluable Introduction to the reprint of Le Clercq's work, discusses minutely the contemporary and other evidence for and against Le Clercq's story of the origin of the worship of the Cross; and after rejecting the theories of Lafitau, Charlevoix, and others, that Le Clercq was carried away by his own enthusiasm and that there was no real basis for his story, comes to the conclusion that Le Clercq did find the Cross among the Miramichi Indians, but that it was probably a totem sign which, drawn in outline and more or less conventionalized according to custom, fell somewhat into the form of a cross. In addition to his scholarly Introduction, Professor Ganong has enriched this reprint with a number of valuable notes. The volume contains an exact copy of the original, as well as a translation; also a bibliographical description of the original work by Victor Hugo Paltsits, and a full index.

Mr. Frank Yeigh, author of "Through the Heart of Canada," assumed a difficult task in attempting to describe the Dominion of Canada from a fresh view-point. So many more or less competent writers have covered the same field, in much the same way, during the last few years, that the average reader will be inclined to reject this book as a mere re-statement of what others had said before. Mr. Yeigh has, however, his own individual way of looking at things; he also offers us the contrast of a Canadian describing his own country — other recent writers in the same field having been English, French, or American; and, further, he includes in his book an account of several little-known districts, such as New Ontario, the Magdalen Islands, and the Cariboo country of British Columbia. He also gives us an excellent account of that splendidly efficient little force, the North West Mounted Police; and one is glad of the opportunity of quoting this simple tribute from the official head of the force:

> "Whether bringing relief to isolated settlers in bitter cold and over the deep snow of the open plains, carrying mail to distant Hudson Bay posts, to the Arctic seas, or to detachments in Northern British Columbia, or hurrying to the relief of unfortunate persons in remote parts, our men never fail us. They undertake the work with cheerfulness and carry it out indifferent to difficulties and hardships."

The dangers of the service were sufficiently revealed a few months ago, in the discovery of the bodies of a detachment of the Police, who had been sent out from Dawson in the winter of 1910, carrying mail to Fort Macpherson, Mackenzie River. They had starved to death within a few miles of their destination.

Mr. Aflalo is one of those English sportsmen who wander about the earth in search of new fields and new laurels. His book describes a three-months' fishing expedition in Eastern Canada, including salmon fishing on the Miramichi, "muskallonge" and black bass in Georgian Bay, and tuna off the Cape Breton Coast. The description of the attempts of him-

self and others to land these monsters of the sea, the tuna, makes perhaps the most interesting reading in the book. The mere idea of angling for a fish that runs anywhere up to eight hundred or nine hundred pounds, rather takes away the breath of anyone not accustomed to big game fishing. The following extract from Mr. Aflalo's diary will persuade most of us to leave the tuna severely alone:

"About 10.15 we caught sight of Ross in tow of a fish which was taking him at a terrific pace across the bay. I afterwards learned that he had hooked it at 9.55, and he played it in all for seven hours, thirty-five minutes. It seems a brief fight compared with that of nineteen hours last year, but this was far more effective than that, which was mostly towage. I watched him, keeping well out of the way, for five hours, during which time he was twice taken half way to the Bird Islands, the yacht standing by all the time, and the little power launch taking supplies for him and his men. He must have covered twenty or thirty miles in all. Then it seemed about three-thirty his rod broke over the gunwale, and he held the tuna for the last two hours on the broken stump. At the end he had worked his fish to a beach, and was handling it for the gaff, but the line caught for an instant on the jagged edge of the broken tip and parted. Seeing that Ross had two men to row his boat, a yacht standing by throughout, and a power boat plying between the two, the difficulties for any sportsman more normally fitted out look almost insuperable."

And that ought to be a comfort to any reckless sportsman who has dreamed of landing a North Atlantic tuna!

LAWRENCE J. BURPEE.

A SIGNIFICANT PIECE OF BIBLE CRITICISM.*

By his "Genesis of Genesis," some twenty years ago Professor Bacon took high rank among the world's Biblical scholars. His present treatise on the Fourth Gospel fulfils the expectations then created. It has the thoroughness of the German, the perspicacity of the French, and the orderliness of the English. It will not turn the tide of opinion respecting the authorship and character of the Fourth Gospel, for that turned some years ago; but it will complete the victory of free but reverent Gospel Criticism, and also hasten certain important theological changes. Coming as it does from a distinguished professor at Yale University, it will be accepted as a most significant work, and will have profound influence among conservatives.

With gracious courtesy and scholarly thoroughness Professor Bacon combats (and completely overthrows, most readers will conclude) the arguments in behalf of the traditional views recently advanced by Sanday, Stanton, and Drummond. He points out, as others have done, that Drummond saves the authenticity of the Fourth Gospel at the expense of the writer's accuracy; while Sanday admits so large an idealizing tendency, especially in the long addresses attributed to Jesus, that the evangelist's testimony is seriously weakened. Professor Bacon clearly shows that the voluminous material gathered, over a generation ago, by Lightfoot and Ezra Abbot, actually has little or no bearing on the real question at issue. He points out that evidence that the Gospel existed during the years 120–150 is not proof that those who knew and used it then regarded it as apostolic; while similarities in phrase and thought in the writings of that period do not necessarily prove dependence upon this Gospel. Such similarities undoubtedly root back in conditions anterior to both the Gospel and to these expositions of what was then rising as a comparatively new form of Christian Faith.

Professor Bacon brings out with much force and clearness the important facts, the significant bearings of which have not generally been sufficiently recognized, that the Fourth Gospel for many years was not accepted as apostolic by important sections of Christendom; that it only slowly won its way to general acceptance; and that its final inclusion in the canon was due, not to historical evidence or to the character of the writing itself, but to theological prepossessions. The type of thought which it represented finally became dominant and craved apostolic sanction. The age was speculative, but not critical. It gladly appropriated what nourished its new forms of piety. But the Synopties long remained supreme as *sources* of the life-story and ethical message of Jesus, even with those who for doctrinal reasons came to use the Fourth Gospel as authoritative. The writings of the church fathers of the last half of the second century plainly illustrate this fact.

This treatise on the so-called Gospel of John is as popular in character as the discussion of such a problem admits. What eminent scholars have contributed to its solution during recent years is briefly but clearly described. Professor Bacon does not accept Wendt's suggestive partition theory, but presents instead the view that the Gospel was produced primarily as a *doctrinal exposition*, which early received editorial revision; so that in the work as it lies before us we have the writing of a mystical expositor who used the Synoptics and other

*THE FOURTH GOSPEL IN RESEARCH AND DEBATE. By Benjamin Wisner Bacon, D.D., LL.D., Professor in Yale University. New York: Moffat, Yard & Co.

materials (possibly some may have come from the apostle John) to set forth the Logos conception of Jesus, which was then coming into prominence, working as honestly as Paul and in much the same spirit. Afterwards this writing was somewhat worked over or edited by a *redactor* — possibly more than one. By such a theory as this, the numerous dislocations, abrupt transitions, and incongruities of the document, long ignored or slighted by conservative scholars, are easily explained.

Professor Bacon frankly admits, in his closing pages, that this general conclusion of modern Biblical scholarship respecting the Fourth Gospel must necessarily produce marked changes in the theology, the preaching, and the ideals of the Christian Church. But he contends — and in this he is manifestly right — that all such necessary and permanent changes in faith and teaching will be for the good of Christianity and the blessing of mankind. Whatever these changes may be, one may be confident that the character and teachings of Jesus will gain in attractiveness and spiritual influence. Professor Bacon does not attempt to describe what these changes will be: this is not the task of the Biblical critic. They are even now in progress, and some day a great Christian teacher will arise and give them attractive and authoritative expression.

JOSEPH HENRY CROOKER.

WHAT IS ART?*

Nothing puzzles the ordinary man more, when he thinks about the matter at all, than the difference between his notions and feelings about art and those of artists and connoisseurs. Though art may interest him little or not at all, he is nevertheless quite sure he knows what it is: his mind is not perplexed by definitions or shades of meaning. Why, then, should there be wide divergence of opinion about it among those for whom art forms the larger part of daily life? The lack of an authoritative and comprehensive definition does not explain this; most people are content to get along without such an aid to clarity of thought. The answer is that artists are not philosophers; their work is synthetic, not analytic, and rarely does their education tend to give them a clearly visioned and consistent conception of the nature of art, though if it did their average level of performance would almost certainly be much higher than it is. The philosophers too, for the most part, have failed to take a comprehending view, being less concerned to understand art than to elaborate formulas respecting it which shall square with their general hypotheses about life.

Art occupies a much larger place in the world than is generally realized. The ways in which it enters into and modifies the appearance of the things that surround us are countless. The importance, therefore, of right thinking in regard to it is very great. To such thinking, Professor Van Dyke's little book offers valuable aid. In answering the question "What is Art?" he does not attempt a definition, but puts the true point of view before the reader in delightfully incisive and luminous phrase, demonstrating beyond cavil that "art is primarily a matter of doing, somewhat a matter of seeing and feeling, and perhaps not at all a matter of theme or thinking." Trite as this may sound, it is doctrine that cannot be inculcated too often; as Professor Van Dyke says, it has to be impressed anew upon every succeeding generation.

The book consists of six essays, all but one of which may be commended without reservation. The exception is the essay on "Quality in Art," in which an attempt is made to explain the use of the word "quality" to denote what the French with nicer discrimination speak of as *charactere*. Like many other slip-shod expressions, it has gained some currency. That so careful a writer as Professor Van Dyke should accept it, is surprising. Quality is not the same thing as distinctive character. To impress the word with that meaning is indefensible, and must inevitably lead to confusion of thought. An example is furnished by the essay under consideration, where the word frequently recurs, but is not always used in the same sense.

In the essay on "The Use of the Model" the author points out one of the chief causes of the weakness of the art of to-day. The world's masterpieces were largely done "out of the heads" of the men who produced them. They recognized the danger of slavish adherence to the model and the importance of training the visual memory. Our artists and the teachers in our art schools would do well to ponder long and carefully what Professor Van Dyke has to

*WHAT IS ART? Studies in the Technique and Criticism of Painting. By John C. Van Dyke. New York: Charles Scribner's Sons.

ART'S ENIGMA. By Frederick Jameson. With eight illustrations. New York: John Lane Co.

ESSAYS ON THE PURPOSE OF ART. Past and Present Creeds of English Painters. By Mrs. Russell Barrington. New York: Longmans, Green & Co.

A PAINTER'S PROGRESS. The Scammon Lectures for 1910. By Will H. Low. New York: Charles Scribner's Sons.

say upon this topic. Turning to the consideration of art criticism and art history, he justly finds fault with the application of "the dollar standard" in judging works of art, and condemns the attitude of many collectors and connoisseurs. Eminently sound also are his remarks about the fragile character of so-called art history, built, as it sometimes is, upon a foundation of surmise.

The essay on "Art Appreciation" is a plea for the development of a distinctively American art. This is vigorously pressed, and there is undoubted force in the author's contention. But while it is obvious that "we shall not be great in art or its appreciation, nor shall we in anywise become an artistic people, until we put aside our foreign baubles and do our own things with our own materials in our own way," the argument against the acquisition of works of art that happen to be old or made in other lands is hardly convincing. It entirely ignores their educational value, which in the long run should help, not hinder, our appreciation of the productions of American workers in the field of art.

In "Art's Enigma," Mr. Frederick Jameson makes another attempt to bring order out of the "absolute chaos of our ideas upon the subject." It is a serious and careful study, embracing the whole field of art, with the aim "to discover some of the essential characteristics of the different things it unites in one." The author begins by showing the fallacy of many widely held notions. A person is not necessarily an artist because he happens to practise one of the arts. A painter does not actually copy the landscape in front of him, though he often entertains the delusion that he does. Realism and idealism are meaningless phrases. Realism signifies merely "a presentation of nature in accord with the view of the ordinary unimaginative person." Idealism signifies the presentation of equally real but less familiar things. "Bad art can only mean inartistic art, which is a contradiction in terms." A vital note is sounded in this cogent utterance:

"All artistic 'impressions' . . . must be conceived, so to speak, in the medium of their expression, and not translated into it. The thing in the painter's mind must be a painted picture, not an intellectual conception; he must think in paint, forms, and colours; the musician must think in sound; the dramatist must hear and see his characters on the stage as he composes."

This leads up to analyses of the several arts of music, poetry, the drama, novel-writing, painting, and architecture, for the purpose of revealing the qualities common to all, on the theory that "widely as the material and methods of the various arts differ, their essence and aim must be the same." Taking a harmonized tune — one of the simplest works of art known to us — as the type, his analysis yields the following "schedule of the constituents of an art work":

"A work of art is the representation of an imaginative conception of a group of things composed together in such a manner as to produce a number of æsthetic and emotional impressions, not all pleasant in themselves, but combining into one whole intensely delightful, complex, but harmonious mental impression. Its essence and the source of its charm and of all the effects above quoted—emotional suggestion, change of painful impressions to pleasant ones, unity and perfection of the whole — lie in the form and relation of the parts, and not at all in the separate component elements. The work appeals to the imagination alone, and the reason, or consciously acting part of the intellect, is insensible to its appeal, and is unable to explain or in any way to account for its attraction or even to tell whether any group of things form a work of art or not. Its sole aim, so far as we can at present see, is a certain kind of pleasure, of which the source is a highly complex kind of beauty."

As a working definition, this fails to satisfy. Surely the nature of the emotional or the mental impression produced cannot be one of the constituents of a work of art, since it depends upon the sensitiveness of the observer's mind, and not upon the quality or character of the thing observed. The ordinary man, also, will find it difficult to realize that his reason counts for nothing in the perception of harmonic relation.

When a perfect definition is put together, it will lay much stress upon the creative element as a prime essential. In a way, Mr. Jameson perceives this; and he insists that the creative emotion depends on its universality and not on its personality, and must cease to be absorbingly personal before it can find poetic expression. His words in this connection are worth bearing in mind.

"Many works have been ruined as art by the attempt to bring into them some present personal experience or some burning personal emotion. Nevertheless, the desire that prompts such attempts is continually spoken of as the impelling force which produces art, and is confounded with the true ardour of the artist, which springs from the need of expressing, not his spirit's experience, but his imagination's vision."

Mr. Jameson's comments upon the arts of musical and dramatic composition, and of the writing of poetry and novels, are of special interest from the rigorous logic with which he pushes his inquiry, and the clearness with which he perceives that musical compositions, dramas, novels, and poems, as well as pictures, can only be classed as works of art when their component materials have been welded into organic and rhythmic unity. He has handled a difficult subject with lucidity and insight.

Mrs. Russell Barrington's "Essays on the Purpose of Art" are marred by extreme diffu-

siveness and constant digression which make her book a difficult one to read. It is designed as a sort of supplement — or, as the author puts it "a sequel" — to her "Reminisences of G. F. Watts" and "The Life, Letters and Work of Frederic Leighton"; and two of the essays attempt to describe the "something" said by these artists which "nothing has said before." In the case of Leighton, this "something" is declared to be:

> "First, the power of treating form with absolute structural correctness and at the same time with singular grace; masculine force and feminine quality of line combined; and secondly, to depict sentiment and meaning through attitudes of the human figure."

Need we wonder, therefore, that his art was not "art for art's sake," but "art for nature's sake"? Far different was the "something" said by Watts. His work "embodied the sense of noble Greek serenity emotionalized into passion by the temperament of the Celt." In a general way, the author realizes that the purpose of art is the satisfaction of the æsthetic sense; but her conception of art is extremely hazy, though much that she says is sound and well expressed.

The six Scammon Lectures delivered before the Art Institute of Chicago by Mr. Will H. Low, and now gathered in a volume entitled "A Painter's Progress," are pleasantly reminiscent, and deal with the author's student life and later experiences during thirty long years at home and abroad. They describe, with much interesting detail, the conditions under which the young American artist of fifty years ago prepared for his life-work. These conditions belong to a day that is past. Technical proficiency can now be acquired as well in the art schools of our larger cities as in Paris or Munich. But the gain in facilities for the education of our artists has not been accompanied by a corresponding increase in public appreciation of art. Mr. Low feels sure that in New York at least, in the seventies, the number of those who took a well-defined interest in art "included a greater share of the general public than to-day." That was before a new art propaganda, bristling with fads and Academic inanities, had been established here by enthusiastic young painters and architects fresh from European studios, and what Professor Van Dyke speaks of as "the unloading at our doors of the art plunder of all creation" had begun. The awakening of a new and more intelligent interest, Mr. Low thinks, can best be stimulated through the wider employment of fine mural decoration. How this can be brought about is perhaps not apparent. Mr. Low is sure that "the world is more filled with thinking men and women to-day than it was in the most brilliant epochs of the old days of art, and they will listen — only 'the artist' must have something to say." More than that, however, is necessary. The important thing is that what the artist has to say should be uttered in such a way as to command attention.

FREDERICK W. GOOKIN.

BRIEFS ON NEW BOOKS.

Correspondence of Mrs. Craigie and her friends.

The early death, five years ago, of the pungently epigrammatic "John Oliver Hobbes" (Mrs. Pearl Mary-Teresa Craigie) brought sorrow to her thousands of readers and admirers. Of novels and plays from her hand we shall have no more; but in the volume of her letters now published we find something of a more personal and intimate character, the unstudied expression of the mind and heart of both John Oliver Hobbes and Mrs. Craigie. "The Life of John Oliver Hobbes, Told in her Correspondence with Numerous Friends" (Dutton) opens with fifty-four pages of biography from the pen of her father, Mr. John Morgan Richards, prefaced by a brief introduction by Bishop Welldon. Mrs. Craigie's American birth and parentage are easily lost sight of, from the fact of her family's early removal to London; but she remained to the end proud of having been born under the stars and stripes. Married at nineteen and soon separated from her husband, she shaped the fifteen years of her literary activity very much after her own desire, leaving upon one the impression of a strong and intensely vital personality. Concerning her choice of her decidedly masculine *nom de plume*, she herself once said: "I chose the name of John because it is my father's and my son's; Oliver because of the warring Cromwell; and Hobbes because it is homely." Her love of the strong and pronounced in literature shows itself in an enthusiastic letter to Mr. Thomas Hardy, of whose "Jude" she does not hesitate to say: "That ranks in my mind with Michael Angelo's 'Last Judgment.' Its greatness goes beyond literature and challenges comparison with all works of amazing genius." From one of her knowledge and skill in music, the following on Wagner as rendered at Bayreuth is surprising: "I think the thing is, on the whole, mere sensationalism of a rather vicious kind. In less than ten years Wagner will be 'off.'" Her eager striving to excel in her art, especially as a dramatist, undoubtedly shortened her strenuously busy life. The

letters are well selected, and are accompanied by sufficient explanatory commentary from an undesignated hand. Portraits and other illustrations are not lacking.

Pioneer motoring in the Balkans.

A European automobile tour, well out of the beaten track, and filled with much in the way of unusual and at times hair-raising experience, is described in detail and illustrated with innumerable snap-shot views, in Mr. Roy Trevor's substantial volume entitled "My Balkan Tour: An Account of Some Journeyings and Adventures in the Near East, together with a Descriptive and Historical Account of Bosnia and Herzegovina, Dalmatia, Croatia, and the Kingdom of Montenegro" (Lane). The party was composed of veteran travellers,—the author and an old school-friend, their wives, and one servant, — and the inevitable hardships of the journey, through lands primitively ignorant of the motor-car as well as of many other things occidental, were borne with merry hearts and in a fine spirit of adventure. The five hundred pages of the book cover an ample range of history and description, all of it interesting to some readers, and some of it interesting to all readers. The amazement and even terror with which the sputtering vehicle of the strangers filled the natives and their domestic animals, especially the horses, were such as almost to pass belief in the telling. Here is a sample of the sights of the "near East": "Skutari is a delight to the hunter of the bizarre, but a nightmare to the lover of hygiene, presenting as it does one vast, ever-changing panorama of almost grotesque characters. Its Turkish population is perhaps the most atrociously dirty on the face of the globe, yet if one does not probe too deeply into their lives, but is content to enjoy the general effect from a distance, one may delight in sights that belie the very word of Europe as we understand the term." The author has certainly given his readers good measure, and the lively interest he himself takes in every mile and every incident of the tour is sure to prove contagious with those who turn his pages. To the jaded tourist he renders a service by calling attention to fresh fields and untravelled roads of undeniable picturesqueness and charm.

The element of comedy in George Meredith.

Meredith's wit, brilliance, insight, mastery of style, painting of character, his philosophy of life, his message to mankind, and so on, have been duly dwelt upon by his many admirers and interpreters; but his command of comedy as a medium for the conveyance of his meaning has received far less attention, probably because, in the common acceptation of the term, comedy, mirth-compelling and more or less noisy, by no means abounds in his pages. But Mr. Joseph Warren Beach's study of "The Comic Spirit in George Meredith" (Longmans) serves as a not superfluous reminder that the creator of "Sir Austin Feverel" had in abundance that "lean humor" which the writer regards as the essence of comedy, or at least of the refined Meredithian variety of comedy. "Meredith's comedy," to quote Mr. Beach's explanation in full, "is lean humor. It is humor divested of those appurtenances of the sensuous, of sentimentality, of naturalistic detail, of material accident, of waggish impertinent wit, that make so fat and succulent the work of most English humorists." This high comedy of Meredith's concerns itself with high life. It is not content with the obviously laughable, but "deals with persons not comic on the surface, and shows them to be comic by the exhibition of their inner life." Accepting the author's definition of comedy and the comic for the purposes of the present study, one finds in the succeeding chapters (on the wiseacre, the snob, the sentimentalist, the optimist, the egotist, and the romantic epicure) some keen and enjoyable interpretations of Meredithian characters and Meredithian wit and wisdom. With the exception of certain desultory articles and chapters from earlier pens, Mr. Beach's book is a pioneer in the critical discussion of the Meredithian comic spirit. In style, and in the evidences of careful study, it prepossesses one at first glance and invites to a more than cursory perusal.

A governor of the old Bay State, two centuries ago.

Joseph Dudley, son of Thomas Dudley, second governor of Massachusetts Bay Colony, and himself for thirteen years governor of the Province under the new charter granted by William and Mary, forms the subject of one of the "Harvard Historical Studies." "The Public Life of Joseph Dudley" (Longmans), by Professor Everett Kimball, is primarily "a study of the colonial policy of the Stuarts in New England, 1660–1715," though extending by more than a quarter of a century beyond the period of Stuart rule in England. Dudley was a born politician and office-seeker, and contrived to keep himself rather prominently before the public during most of his adult life, holding a succession of offices and using his influence to secure desirable posts for his son and son-in-law. A "singularly unlovely" character, his present biographer confesses him to have been; but the historian's concern is not now with Dudley the man, but with "Dudley as an English official charged vith the execution of the English policy." The animus of our older chroniclers of American history is absent, undoubtedly with some loss of piquancy, from Professor Kimball's dispassionate and scholarly treatment of Dudley's official activities. The available printed and manuscript sources of information, which are considerable in number, seem to have been thoroughly examined, and the result is highly creditable to the Harvard Department of History, under whose auspices the series is published from the income of the Henry Warren Torrey Fund. One criticism, which in a sense is complimentary to the author, might be made. His book ends somewhat abruptly, leaving the reader uninformed as to the exact time and the full particulars of Dudley's final

removal from his high office. A long list of authorities and a full index close the volume.

A dip into the future of Education.

Mr. Charles Ferguson's convention-defying volume entitled "The University Militant" (Kennerley) is a plea for making higher education more productive of good to humanity at large. The university should remodel itself on the twelfth-century pattern of "a self-governing commonwealth" in which "the students had the suffrage and managed the corporation; the professors did not speak *de haut en bas* like princes and bishops." The author's suggestion, therefore, is "to build university towns, universities whose charters shall be municipal charters, and set them the task of subduing as much of the earth as they can manage — say a million or two acres each, something over forty miles square — by the exercise of their own organic civilizing powers." Science and the will to do good are to be brought into closer union. Arbitrariness — intellectual, political, or of whatever sort — is to give way to a sweet reasonableness. At present "the State dies because it is a state; it dies of static law. It attempts to erect in this fluent, growing world a permanent establishment aloof from nature." The author speaks of "the paralysis of ideal politics," and refers to "scholars in politics" as having "had their day." Mr. Ferguson's varied attainments—he is a member of the New York bar, was at one time rector of St. James's Church in Syracuse, and is now a writer of editorials and of books — qualify him to speak intelligently and persuasively on the many vital questions broached in "The University Militant."

The biography of a famous biographer.

Just as Johnson's famous biographer has been himself biographized, the reflected glory of his hero investing honest Boswell with sufficient glamour to interest the world in his rather prosaic and hum-drum life-history, so the author of the most popular biography of Washington is now made the subject of as full a biographical sketch as is rendered possible by the extant sources of information. The Rev. Mason Locke Weems, whose "Life of Washington" was in its day more than forty times re-printed, and had a sale such as probably no other American biography has achieved, has inspired Mr. Lawrence C. Wroth to fill a little book of one hundred pages ("Parson Weems: A Biographical and Critical Study," published by the Eichelberger Book Co. of Baltimore) with a variety of carefully-gleaned information respecting this versatile preacher, pedlar, moralist, and biographer. The disputed place and date of his birth are given, without citation of authorities, as "Marshes Seat, the family homestead near Herring Creek in Anne Arundel County, Maryland," October 1, 1759. Frank admission is made of Weems's practice of drawing on his imagination in his biographical works, the cherry-tree incident being of course acknowledged to be of doubtful authenticity. A good deal of a "character" was Parson Weems, and Mr. Wroth's book is interesting reading. Details of the gradual growth of Weems's "Washington" from pamphlet to book, and of its astonishing sale thereafter, would have been interesting, but doubtless were not easily procurable. A portrait of Weems and other appropriate illustrations adorn the biography.

The unassimilated colored element of New York City.

Miss Mary White Ovington gives the suggestive title "Half a Man" to her careful study of "the status of the negro in New York," which is published by Messrs. Longmans, Green, & Co. as the second of the series under the supervision of the Greenwich House Committee on Social Investigations. Melancholy and humiliating is the picture presented of the harsh and often obviously illegal discrimination that the colored person of cosmopolitan New York struggles against, most often in vain, in the attempt to win a livelihood and to secure some modest measure of happiness and comfort and self-respect. Provincial, not cosmopolitan, is our metropolis in some of her prejudices as compared with Paris and London, where other alien races besides the African have had occasion to note with gratitude the humanity shown to them at a time when American rudeness had left them tingling with humiliation and indignation. And from Miss Ovington's showing the conditions are not at present improving. "Northern men visiting southern colored schools advise the pupils to remain where they are, and restless spirits among the race are assured that it is better to submit to some personal oppression than to go to a land of uncertain employment. The past glory of the North is dwelt upon, its days of black waiters, and barbers, and coachmen; but the present is painted in harsh colors." Nevertheless Miss Ovington cheers herself with the hope that "in the future it [New York] may take on a larger, more cosmopolitan spirit," and that then "the Negro will bring to it his highest genius, and will walk through it simply, quietly, unnoticed, a man among men."

Child-labor, its causes and its cure.

Mr. Scott Nearing's little book entitled "The Solution of the Child-Labor Problem" (Moffat, Yard & Co.) is written from the conviction that hitherto we have not been dealing adequately with the child-labor problem because we have been attacking child-labor itself directly through coercive legislation. We have not been concerned with a removal of its causes. Legislation against child-labor is not sufficient, because child-labor is a symptom only. It is the poverty of wage-earners and inadequate schools that must be attacked, for these are the prime causes of child-labor. The steps necessary to the removal of these causes are, first, insuring proper training of children for life and work; second, giving to society efficient and social men and women; third, keeping families above the line of mal-nutrition; and, fourth, preventing the premature employment of children. The writer recommends for the first and second

goals the reorganization of our schools so as to make them more attractive to children and capable of developing more efficient citizens; and for the third, the establishing of a minimum wage, of compulsory insurance, and of school feeding. The book is written in a popular vein, and gives somewhat the impression of expressing rather obvious views as if they were new and almost revolutionary.

BRIEFER MENTION.

Messrs. T. Y. Crowell & Co. are republishing some of the world's greatest fictions in a new illustrated popular-priced form, "The Louxembourg Library." They have just issued in this series Charles Kingsley's "Westward Ho!" and a translation of Tolstoy's "Resurrection" by Celine P. Delano. Each volume has a photogravure portrait of the author on the title-page.

"George Meredith: His Life and Art in Anecdote and Criticism," by Mr. J. A. Hammerton, which was first issued within a few months of the novelist's death, is now reissued by Mr. John Grant of Edinburgh in a revised and enlarged form with fifty-five illustrations. The book deals with every phase of Meredith's life and art, and the author has amended its pages in places where the advisability of so doing was suggested by the criticisms of the first edition.

Miss Susan Paxon has written "Two Latin Plays for High-School Students," which are published in a little volume by Messrs. Ginn & Co. Their subjects are "A Roman School" and "A Roman Wedding." It seems that the Roman schoolboy was given to reciting Macaronic verse, such as:

> "Jacobus Horner
> Sedebat in corner
> Edens Saturnalicium pie."

Directions are given for stage-setting and costuming. We heartily recommend this little book as a means of imparting freshness and interest to the dry work of teaching elementary Latin.

It was more than a quarter of a century ago that Mr. Slason Thompson collected from his scrap-books a volume which he called "The Humbler Poets." Since that time, Mr. Wallace Rice and Miss Frances Rice have been making similar gleanings from current verse, and the result is a second volume bearing the above title. There are many kinds of "humble poets," and the editors have kept tab upon most of them, besides a few who are probably a little indignant at finding themselves thus designated. But it is stoutly denied that the term "carries with it any pejorative signification," which disclaimer should console the aggrieved. Both volumes are published by Messrs. A. C. McClurg & Co.

Five new volumes appear in the "Home University Library" of Messrs. Henry Holt & Co. The elementary treatise on "Evolution" is the work of Professors Patrick Geddes and J. Arthur Thomson, who are used to working in double harness. "The Animal World" is a correlated volume by Professor F. W. Gamble, with an introduction by Sir Oliver Lodge. Mr. J. A. Hobson, in "The Science of Wealth," provides the uninformed with a few notions of elementary economics, tinctured with the socialistic spirit that is just now the fashion in books of this sort. A history of "Mediæval Europe" the work of Mr. H. W. C. Davis. In "An Introduc- n to Mathematics," Mr. A. N. Whitehead gives us a book intended to "enable students from the very beginning of their course to know what the science is about and why it is necessarily the foundation of exact thought as applied to natural phenomena." This is a most praiseworthy object, and mathematical teaching would become much more interesting than it is if it were accompanied by a certain amount of reading of this philosophical, or of the historical sort.

Shakespearian Scholarship has by no means come to a standstill. We are told in the "Introduction to Shakespeare" (Macmillan), produced by the joint labors of Drs. MacCracken, Pierce, and Durham, that "the studies of Wallace in the life-records, of Lounsbury in the history of editions, of Pollard and Grey in early quartos, of Lee upon the First Folio, of Albright and others upon the Elizabethan Theatre, as well as valuable monographs on individual plays," have all been produced since the publication of the last Shakespeare manual. The new work is thus amply justified. The closing lines of the book neatly characterize the Baconian delusion as "one of the strangest medleys of garbled facts and fallacious reasoning which has ever imposed on an honest and intelligent but uninformed public."

NOTES.

The "Kilmarnock" Burns of 1786 is added by Mr. Henry Frowde to his delightful series of first editions in type-facsimile reprints. It is one of the most welcome and attractive of the whole series.

Professor Edward A. Ross, of the University of Wisconsin, has just completed a first-hand investigation of social and economic conditions in China, the results of which, in popular form, will be published immediately by the Century Co.

Miss Ida M. Tarbell's important study of "The Tariff in Our Times" is to be issued at an early date by the Macmillan Co. In this connection, we may note that practically all of Miss Tarbell's earlier books have been taken over by the Macmillan Co.

A volume of "Selections from Ancient Irish Poetry," translated by Dr. Kuno Meyer, comes to us from the Messrs. Dutton. It illustrates the various styles and moods of old Celtic literature — myth, religion, songs of nature and love, and miscellaneous categories.

"Selections from Byron," edited by Dr. Samuel M. Tucker, and "Selections from Lincoln," edited by Miss Ida M. Tarbell, are additions to the "Standard English Classics" of Messrs. Ginn & Co. Both books have readable introductions, and neither is overloaded with notes.

For over thirty years "Corea, The Hermit Nation," by Dr. William E. Griffis, has been the standard authority on "The Hermit Kingdom." Messrs. Scribner's Sons now announce a ninth edition of the work, in which six new chapters are devoted to the economics and politics of Corea, the war with China and Russia, the Japanese protectorate, and on Corea in its new status as a province of Japan.

American novels that are just now taking the British fancy are the much talked-about "Queed" of Mr. Sydnor Harrison, "The Long Roll" by Miss Mary Johnston, and Mr. Owen Wister's "Members of the Family." The last-named writer has become an established favorite with English readers of taste and discernment, and Miss Johnston's carefully elaborated romances have a worth that the fiction-loving Briton

knows how to value. "Queed," as coming from a new author, excites curiosity both by reason of its puzzling and admirably brief title, and also perhaps because of the rather prepossessing name of the writer.

Mr. Robert D. Benedict has retold in modern English a number of "Stories from the Old French Chronicles," finding his material in such matters as the Sieur de Pontis, Pierrè de l'Estoile, Bertrand du Guesclin, and others. His volume is prettily published by Mr. Richard G. Badger.

A collection of posthumous studies by the late Edmund Clarence Stedman, entitled "Genius and Other Essays," is a welcome announcement from Messrs. Moffat, Yard & Co. This firm has also in press the "Memoirs of Theodore Thomas," by his widow, Rose Fay Thomas.

What may be called a supplement to the recently-issued Wagner Autobiography exists in the composer's family letters. A translation of these is now being done by Mr. Ashton Ellis, the author of an exhaustive life of Wagner, and the book will be published in the course of this Autumn.

In the "Eclectic Readings" of the American Book Co. we now have "Stories of Don Quixote Written Anew for Young People," by Mr. James Baldwin, and "The Story of Modern France," by Miss H. A. Guerber. These books are attractively illustrated, and make very good reading for young people.

John Dennis (1657–1734) is not exactly a name to conjure with, but he played an important part in his time. Particularly as a critic, he made himself disliked by his attacks upon the great writers of the Augustan Age, and they saw to it that his own poems and plays should not win too much applause. His stock seems to be coming up at present, and Dr. H. G. Paul has found the subject of his life and literary activity worthy of an elaborate monograph, which is now published at the Columbia University Press.

The Abbé Félix Klein of Paris, who is known as a shrewd observer and critic of America and American institutions, has again turned his eye upon this country. Having described, in "The Land of the Strenuous Life," the America of the present, Abbé Klein now competes with Mr. H. G. Wells and other latter-day prophets in making a forecast of "America of Tomorrow." A translation of the work will be published this Fall by Messrs. A. C. McClurg & Co.

The first work to appear from Herr Sudermann's pen since "The Song of Songs" is announced for Fall publication by Mr. B. W. Huebsch. It is a story of gay Berlin life, entitled "The Indian Lily," in which it is said that the author again displays the unique power of portraying womanhood that made it possible for him to create in "The Song of Songs" a type entirely new to fiction. In the same volume will appear six shorter stories, forming "a cycle of womanhood" — a gallery of femininity, in varying phases from the common to the finest spiritual type.

The authorship of "The Great Illusion," that widely circulated and logically persuasive irenicon published (in half a dozen languages) under the pseudonym of "Norman Angells," has now become an open secret. Mr. Ralph Lane, manager of the Paris edition of the London "Daily Mail," and a young man of alertness and initiative (if one can judge from his portrait) is the genius to whom we owe this contribution to the cause of universal peace, a cause that is likely to be still further promoted by the generous action of a wealthy London philanthropist who is reported to have given twenty thousand pounds to make the book still more widely known.

Mr. A. Maurice Low, the second volume of whose study in national psychology, "The American People," will be published this Fall, denies that the effect of immigration is to drag down the level of American civilization. He endeavors to prove the contrary — in doing the work that the native son scorns, the immigrant causes him to seek work requiring greater ability and giving more remuneration, and is thus the lever by which the native is moved up a notch or two in the scale of social efficiency.

Luther's greatest service to the world, in the opinion of Dr. McGiffert, whose book on Luther will be published this Fall, was his recognition of the normal human relationships, including those of the sexes. Where the religious teachers of the Middle Ages had represented woman as a necessary evil and a temptation to a less perfect way of living, Luther saw in her one ordained of God to be the companion and helpmate of man, a vocation greater than that of the nunnery, as it provided the sphere in which the highest religious and moral character could be developed. In preaching the union instead of the separation of man and woman, Luther did much to bring religion from the abnormal to the normal.

The death of Myrtle Reed, who put an end to her life on the seventeenth of August, at her home in Chicago, will bring a sense of personal loss to many thousands of readers. Her books took the public into her confidence, and the public showed its appreciation by buying them to the number of hundreds of thousands. For the last few years, she has been one of the most widely-read of American novelists, and, if her readers got little more than sentiment and whimsical invention from her books, they at least got nothing that was harmful. Myrtle Reed belonged to a family many of whose members have literary and artistic interests, and her own literary bent was predetermined by the influences that surrounded her childhood. She had hardly been graduated from the high school before she began to make a living by her pen, and she was early successful in her efforts. She was married about five years ago to Mr. James Sydney McCullough, and was in her thirty-seventh year when she died.

A forthcoming life of the late Dr. Furnivall, which is among the good things to be expected in the near future, will be distinguished by certain unconventional and highly welcome features. The necessary outline of the eminent Shakespearean scholar's life and work will be agreeably supplemented by chapters of anecdote and reminiscence from a number of his friends, including Dr. Stopford Brooke, Sir Sidney Lee, Sir James Murray, and Mr. A. W. Pollard. There was so much to Dr. Furnivall beside Shakespearean scholarship — he was, among other things, a dexterous oarsman and founder of the Furnivall Sculling Club — that these reminiscences from various sources promise to be of varied and very human interest. The profits from the sale of the book, which ought to be considerable, are said to be destined for the benefit of the above-mentioned boat club, whose establishment was conceived by its founder as a vigorous protest against the absurd English notion that rowing is a sport for the gentry alone.

Topics in Leading Periodicals.

September 1911.

Abbey, Edwin A. Arthur Hoeber. *Bookman.*
Abbey, E. A., Illustrator. Ernest Knauff. *Rev. of Revs.*
Africa, Frenchmen and Germans in. E. A. Forbes. *Rev. of Revs.*
Algeria and Tunis, Motoring in. Abigail H. Fitch. *Century.*
Ambassador, Gossip of an. Louise Morgan Sill. *No. Amer.*
Andean "Garden of the Gods." W. V. Alford. *Century.*
Antwerp, Waterside. Ralph D. Paine. *Scribner.*
Banking Plan, Aldrich. Wilber L. Stonex. *North American.*
Bergson, Henri, the Philosopher. Edwin Bjorkman. *Forum.*
Book Auction, Old-Time London. W. L. Andrews. *Bookman.*
Boy Scouts 300,000 Strong. W. H. Sherman. *World's Work.*
Boy Thievery and Reclamation. F. M. White. *World's Work.*
Cæsars, Women of the. G. Ferrero. *Century.*
Charter, How Not to Draft a. Rabbi S. S. Wise. *No. Amer.*
Child, Right to Be Well-Born. W. Hutchinson. *World's Work.*
China Loan and America. Frederick McCormick. *Scribner.*
Cities, The Awakening of—IV. Henry Oyen, *World's Work.*
Crime and Punishment. Hermann Scheffauer. *Lippincott.*
Dance, Renaissance of the. Gaspard Etscher. *Forum.*
Democratic House, Work of. Champ Clark. *North American.*
Education, Aristocratic and Democratic. *Atlantic.*
Eskimo Women in Greenland. Anna Bistrup, *Century.*
Farmer's Pedigree. David Buffum. *Atlantic.*
Fires, Losing Fight Against—II. E. F. Croker. *World's Work.*
General Reader, In Behalf of. Brander Matthews. *No. Amer.*
German Element in the United States. R. Cronau. *Forum.*
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Insurance Stock and Gullible Public. C.M. Keys. *World's Work.*
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Japan, Christian Missions in. Adachi Kinnosuke. *Century.*
Japan, Intellectual Life in. Paul S. Reinsch. *No. American.*
Labor Leader's Own Story. I. Henry White. *World's Work.*
Congress, Literary Men in. George Henry Payne. *Bookman.*
Literature, Nomenclature in. Kate Leslie Smith. *Bookman.*
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Luther and His Work. A. C. McGiffert. *Century.*
Maeterlinck, Later Philosophy. Margaret Sherwood. *Atlantic.*
Manuscript and the Manager. George Jean Nathan. *Bookman.*
Mapping World on Standard Scale. H. T. Wade. *Rev. of Revs.*
Mexico after Diaz. Stephen Bonsal. *North American.*
Moroland, Country Fair in. C. T. Boyd. *Century.*
Music, Wild. Herbert Ravenal Sass. *Atlantic.*
Napoleon III., Visit to. Mme. de H. Lindencrone. *Harper.*
Navies as Intellectual Factors. Rear-Admiral Mahan. *N. Am.*
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South America, High Lights of. F. Lindsay. *Lippincott's.*
Sports, Amateurism in. Luther Gulick. *Lippincott's.*
Stock Market, The Lamb in the. E. S. Meade. *Lippincott's.*
Thames, The. Sydney Brooks. *Harper.*
Theatre, The New, in New York. J. Corbin. *World's Work.*
Underwood, Democracy's New Chieftain. *Review of Reviews.*
Wagner as a Lover. Lawrence Gilman. *North American.*
Wedding Day in Fiction. Edna Kenton. *Bookman.*
Wood Products, Getting Most Out of. *Review of Reviews.*

List of New Books.

[*The following list, containing 44 titles, includes books received by* The Dial *since its last issue.*]

HISTORY.

Mediaeval Sicily: Aspects of Life and Art in the Middle Ages. By Cecilia Waern. Illustrated, 8vo, 387 pages. E. P. Dutton & Co. $4. net.

San Francisco Bay and California in 1776: Maps, Sketches, and Facsimiles from the Original Manuscript of Pedro Font. With explanation by Irving Berdine Richman. Providence, R. I.: The John Carter Brown Library.

The Portola Expedition of 1769-1770. Diary of Vicente Vila. Edited by Robert Selden Rose. With maps, 8vo, 119 pages. "Publications of the Academy of Pacific Coast History." University of California.

A History of Public Permanent Common School Funds in the United States, 1796-1905. By F. Harper Smith, Ph.D. 8vo, 503 pages. Henry Holt & Co. $3.75 net.

A History of the Jews. By Paul Goodman. 18mo, 152 pages. "The Temple Primers." E. P. Dutton & Co. 35c. net.

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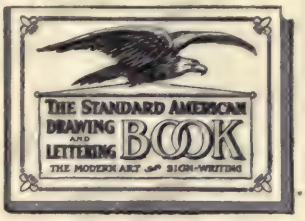

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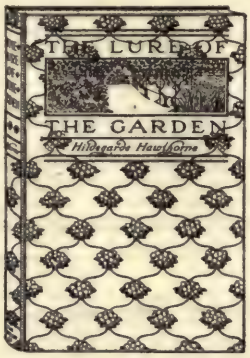

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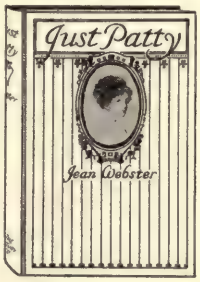

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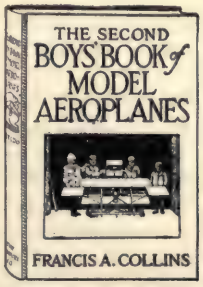

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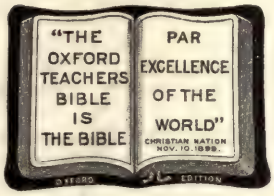

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(A classified list of the new books planned for publication during the coming Fall and Winter season.)

BOOKS OF THE COMING SEASON.

As far as the publishers have informed us, we print to-day our semi-annual classified list of the new books that are supposed to be forthcoming during the Fall and Winter months. It is a lengthy list, as usual, and would be occasion for despair did we not know how large a fraction of its contents might be neglected by even the most omnivorous reader without suffering any very serious loss. Many of its promises will doubtless turn out to be disappointments, but, on the other hand, it is pretty certain to contain some titles which, meaning nothing in the bare announcement, will eventually be found to stand for unanticipated delights. The genuine Book — for such a phenomenon really occurs now and then — is more likely than not to come without much observation, and make insignificant many showier tomes that have been heralded with the blare of trumpets. We did not hear much about "Joseph Vance" and "The Old Wives' Tale," for example, before they actually came to hand, but it did not take long to discover their quality. Again, it is more than likely that the season's output will include works that are not even announced at the present time, but that will outrank the best of those whose appearance has been awaited. Last year's experience gave us such a work in the Wagner autobiography, which was published with little preliminary parade, and which was probably the most important publication of the whole year.

There is certainly nothing of comparable importance among the biographies now catalogued for production, and the chief impression one gets from the list is that the business of biography is greatly overdone. It is, as we have frequently before pointed out, a peculiarly Anglo-American business, and the French or German reader is apt to be amazed at the unimportance of most of the lives that are thought by somebody to be worth writing about in the English language. Then, if a man is of considerable prominence, we are fairly sure to have several lives of him instead of the one that might be thought sufficient. There is usually the "official" biography, which is apt to be preceded by sketchy affairs hastily put together after his death, to be followed by lives written from some special angle of observation, and to be supplemented by lives prepared for the innumerable

biographical series that some publishers have a mania for projecting. All of these categories may be illustrated from this year's list. We are to have new biographies of Ruskin, Bret Harte, Lincoln, Liszt, Tolstoy (two), Daniel Webster, Maupassant (by his valet), Thackeray, Andrew Jackson, Napoleon, Luther, Robert Louis Stevenson, and Alexander Hamilton — a miscellaneous group, surely, of most of whose members we are already rather well informed. The new Ruskin biography, by Mr. Edward Tyas Cook, is the only one of the lot that promises to be of much value. Fresher of interest, of course, are the promised biographies or memoirs of Mr. Frederic Harrison, Winslow Homer, Francisco Ferrer, M. Maurice Maeterlinck, Mr. G. B. Shaw, Senator Cullom, Mr. J. Pierpont Morgan, Mr. Booker Washington, and President J. B. Angell. But we are not made exactly eager even by these prospects. Most of the books will be pleasant to read, and informing, but they could be spared.

We do not find the historical list especially promising. Mr. William Roscoe Thayer's work on Cavour and Mr. George Macaulay Trevelyan's work on Garibaldi will renew our acquaintance with the history of the Italian *Risorgimento* in a way that cannot fail to be interesting. Mr. Charles Francis Adams's collection of "Studies Military and Diplomatic" will doubtless give us a fresh and incisive treatment of whatever their themes may be. Mr. James Harvey Robinson is one of the most thoughtful and scholarly of American writers in this field, and his volume entitled "The New History" cannot fail to be profitable. Other titles that attract attention are: "A History of the American Bar," by Mr. Charles Warren; "Kansas in the Sixties," by Mr. Samuel J. Crawford; "The Women of the Cæsars," by Signor Guglielmo Ferrero; "The Annexation of Texas," by Mr. Justin H. Smith; and "The Common People of Ancient Rome," by Mr. Frank Frost Abbott. We note also that the "Cambridge Mediæval History" is now ready for launching, and that its first volume may soon be expected.

Books of travel constitute a category that supplies interesting and even fascinating reading, although few such books are treasured as permanent additions to literature. We can hardly expect an "Eothen," or a Palgrave's Arabia, or a Dufferin's "Letters from High Latitudes" every year, but there is much promise in such forthcoming works as "From Constantinople to the Home of Omar Khayyám," by Professor A. V. Williams Jackson; "The Arctic Prairies," by Mr. Ernest Thompson Seton; "Argentine Plains and Andean Glaciers," by Mr. Walter Larden; "South America of To-day," by M. Georges Clémenceau; "With Pack and Rifle through Trackless Labrador, by Mr. H. Hesketh Pritchard; "Undiscovered Russia," by Mr. Stephen Grahame; "Across China on Foot," by Mr. Edwin J. Dingle; and "A Motor Flight through Algeria and Tunisia," by Mrs. Edward Ayer.

The category of general literature seems to give the most promise in the direction of the essay, which will be exemplified by such volumes as these: "Beauty and Ugliness," by Vernon Lee; "Memories and Studies," by William James; "Some Representative American Story-Tellers," by Mr. Frederick Taber Cooper; "Genius and Other Essays," by Edmund Clarence Stedman; and "Democracy and Poetry," by Mr. Francis B. Gummere. Of somewhat larger scope are such works as that of Mr. W. B. Yeats on "J. M. Synge and the Ireland of His Time" and that of Mr. Montrose J. Moses on "The American Dramatist." The "Letters of Sarah Orne Jewett," edited by Mrs. James T. Fields, will be sure of an appreciative circle of readers. The American public, which is now getting into the habit of reading plays as well as of seeing them on the stage, will be given several in printed form: "Mona," by Mr. Brian Hooker; "Embers," by Mr. George Middleton; "Disraeli," by Mr. Louis N. Parker; "Sherwood, Robin Hood, and the Three Kings," by Mr. Alfred Noyes; "As a Man Thinks," by Mr. Augustus Thomas; "The Piercing Sword," by Mr. Charles Rann Kennedy; and probably many more not thus far definitely announced.

In mentioning works of fiction, we hardly know where to begin or where to end. The following novels are at least among those that will be awaited with the greatest interest: "The Song of Renny," by Mr. Maurice Hewlett; "The Witness for the Defence," by Mr. A. E. W. Mason; "A Likely Story," by Mr. William De Morgan; "Hilda Lessways," by Mr. Arnold Bennett; "The Fruitful Vine," by Mr. Robert Hichens; "Under Western Eyes," by Mr. Joseph Conrad; "Adrian Savage," by Lucas Malet; "The Money Moon," by Mr. Jeffery Farnol; "A Safety Match," by Mr. Ian Hay; "The Principal Girl," by Mr. J. C. Snaith; "The Case of Richard Meynell," by Mrs. Humphry Ward; "The Composer," by Mr. and Mrs. Castle; "The Inside of the Cup," by Mr. Winston Churchill; "The

Healer," by Mr. Robert Herrick; "The Iron Woman," by Mrs. Margaret Deland; "The Conflict," by David Graham Phillips; "Kennedy Square," by Mr. F. Hopkinson Smith; and "Ethan Frome," by Mrs. Edith Wharton. Here are a dozen from the other side of the Atlantic, and half that number from our own. It must be regretfully admitted that the English list is much the more important of the two.

THE EIGHTEENTH CENTURY COME AGAIN.

The volcanic period is over for the present, — the crust of the earth is cooling. Human opinion, which for a century and a half has swayed with the fluidity of fire, is becoming fixed. Life is growing more and more sober, and sensible, and dull. Enthusiasm is at a discount. Faith is doomed and the ideal is damned. We have deposed the gods and taken up with common humanity. The ordinary appeals to us rather than the exceptional. Smugness and snugness for us, and to the deuce with illimitable aspirations, unselfish heroisms, and profundities that have to do with the dark foundations of our estate. After its outlaw escapades with Karl Moor and Fra Diavolo, mankind has gone back to the domination of the policeman and the parish beadle. We think more of the tariff to-day than of our immortal souls, and more of motor cars and the social column of the newspaper than of either.

Under such circumstances it is natural that there should be a renewal of interest in the English eighteenth century. A common feeling binds that epoch to ours. The strongest instincts then as now were the instincts for material welfare, and common sense. Man social rather than man solitary is our chief study now as then. In both periods talent more than genius comes to fruition.

Accordingly we have had of late a revival of eighteenth-century literature. There has been a wide commemoration of Dr. Johnson, almost a new coronation of that ponderous Dictator of Letters who is again accepted as expressing the most native and permanent factors of English character and thought. Certainly he has not been treated with so much reverence since he laid down his sceptre with his life. Biographies, studies, editions of other writers of that brilliant epoch, have appeared in quick succession. Pope has been studied in his strength and weakness. The melancholy and mighty Swift has been sympathetically analyzed. Sterne's mockery and pathos have been critically fixed. Goldsmith and Sheridan have been rehabilitated as to their lives, and set more securely on their thrones of fame. It is doubtful if there has ever before been so thorough an exposition or such a profound appreciation of these writers and others of their kin and kind.

All this is only just, and it is perhaps a fortunate turn of appreciation after the "chatter about Harriet" and the discussions about Mrs. Carlyle which threatened to swamp our criticism a decade ago. The critics of the Romantic school wrote such ineffable nonsense about Shelley and Hugo and others, that the swing of the pendulum of taste backward and downward was as desirable as it was inevitable.

But the danger now is that the pendulum will stop at its nadir, at the lowest possible point. The common-sense of mankind is a kind of gravitation which is always tending to bring everything to a halt. We have got to recognize that there is a higher and a lower glory in literature.

At bottom, the question is between poetry and prose. By poetry I do not, of course, mean merely verse, though the movement, the rhythm, the concerted sweep of verse, is a symbol of that life-giving element which is poetry, just as the disintegration, the dissonance of prose is a symptom of that static condition of existence which we call matter.

The poetic view of life is a whole view, the prose outlook a partial one. Poetry globes itself. In its smallest example, it gives us action, character, light and shade, reality and reflection, foreground and distance, this world and the next. Prose generally runs off in some single direction; it is one-sided. It deals with axioms, maxims, half truths or half experiences.

Wit and humor mean disintegration. The orb of the universe is shattered and the fragments run about in glittering confusion. Prose is therefore the vehicle for humor. The English eighteenth century is perhaps the most remarkable prose epoch in literature, and taken altogether it is marked by the most varied and original outburst of wit and humor ever known. Single wits and humorists there are, strown through the ages, superior to any man of this period; but as a group, Dryden, Pope, Swift, Wycherley, Congreve, Vanburgh, Farquhar, Goldsmith, Sheridan, Steele, Addison, Sterne, Fielding, Smollett, and Burns have never been equalled. And in colloquial wit, Doctor Johnson dominates the centuries.

This is the largest galaxy of brilliant stars in our literature. Pre-Shakespearean literature has dwindled to two names — Chaucer and Spenser. In spite of all the efforts of critics, Shakespeare's contemporaries and rivals have faded from the sky. Milton is alone in his heaven. But the lights of the eighteenth century support each other in their multitude. They paled a little before the fiery dawn of the Romantic revival, but they were visible in its full daylight, and now they promise to become dominant again.

What the eighteenth-century literature had supremely was common sense. It was in full correspondence with the thoughts and affairs of the average man. And it did not deal with him as a king of nature, still less as the mystic tenant of eternity. It confined its view of him to his social and political doings and relations. Its moralities and maxims and irony and comedy were all of the world worldly — the multifarious history of Vanity Fair.

What the eighteenth-century literature did not have were those vibrations of the soul which shake man out of self—those tidal agitations which heave up

landmarks and make a new geography of the mind. Except near the close of the epoch, in Burns, it produced no writer with the central fire in him. Except in its few disinherited children, the poets Gray, Collins, Chatterton, it has nothing of vision and charm, nothing of the full-rounded revelation of life. A spiritual Desert of Sahara, it stretched from the roots of the forests and mountain ranges of English thought, flat, dry, hard in its unfructifying common-sense.

Men could not stand it. They thirsted for the water-springs of the spirit, hungered for the rises and ranges of life. Moved by a common impulse, they left the levels and struggled on toward the heights. Millions perished by the way; errors and excesses and orgies marked their path; but for a time the race was better than it had been — a nobility was re-born in man. Romance, Beauty, the Supernatural, came back; and literature blossomed and bourgeoned as it has only done a few times in the history of the world.

Now this impulse seems to be spent. We are falling back into the eighteenth-century mood. There are differences, of course. In thought, we have substituted the idea of evolution for rationalism; in form we have put the novel in the place of satire or didactic form. But for absolute poetry — the poetry of imagination and beauty — we have the same disinclination as our forefathers had then. Tragedy is again abhorent to us, and we wreak our souls on humor and social comedy.

It is perhaps worth while to hunt about for a concrete contrast of these rival schools of thought and art. Shelley is the extreme example of the Romance revival. He carried its banners to its farthest point. Thackeray, on the other hand, is one earlier reincarnation of the eighteenth century — the man who re-expressed its ideals, or want of ideals. As far as their lives were concerned, the comparison would, at first blush, seem to be favorable to Thackeray. But it is as writers that we have most interest in them; and which must we prefer— Shelley with the throb and thrill and ecstasy in his voice which take our hearts, the aërial visions shot through with golden fire which refresh our minds, or Thackeray with his polite and incredulous smile and his pictures of a sordid and soulless world!

In the very best literature we get the noble vision and reality combined — beauty and grandeur and truth in one. But we do not get it in the work of any age which banishes poetry; we do not get it in the literature of the eighteenth century, or in our own which expresses the same mood. Certainly we have no need to preach common-sense or comic irony in America. We wear Benjamin Franklin in our dispositions, and are not likely to go astray in the direction of enthusiasm, passion, profundity, or to sacrifice to eccentric and exceptional gods. The eighteenth-century revival can do us no good — it will only confirm us in our faults. The prose view of life is too much with us as it is.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

LESSONS FROM THE OUTSIDES OF BOOKS that havs seen service are writ so large that even he who run. through the alcoves of a library may read thems The human preference for amusement to instruction, and for easy and simple to strenuous studies, becomes at once apparent from the frayed and stained and re-bound condition of fiction and humor and popular science, as contrasted with the unworn and comparatively spotless dress of more profound and scholarly works. But more curious, and significant of another trait in readers, is the external aspect of almost any single volume that is read at all. The darkening of the leaves' lower edges, resulting from thumb-pressure, is nearly alwaye greatest in, if not confined to, the first part of the book. Scrutinize a library copy of Darwin's "Origin of Species" or "Descent of Man," and you will find the later pages surprisingly fair and fresh, in contrast with the dog-eared and finger-marked earlier ones — a sad proof of the weakness of human perseverance. This, too, may be seen without opening the book, but by merely examining its lower edge. Standard works in several volumes commonly exhibit a marked difference in the condition of the earlier and later volumes, the wear decreasing rapidly toward the end, and the re-binding being ordinarily confined to the first one or two volumes. Yet something else than human inconstancy may also be deduced as accountable for this. When a reader gets fairly into the swing of his author, he reads much more rapidly and easily than at the beginning, thumbing the pages less and turning the leaves faster, — even as the book of life is inclined to run off in its later portions with considerably less wear and tear, less painful spelling out of the words, than in its opening chapters. In short, who shall say that a complete analysis and description of human nature might not be made from a sufficiently keen-eyed scrutiny of a public library's bookshelves?

* * *

THE INTELLECTUAL FERMENT IN LATIN AMERICA has been commented on several times in THE DIAL. Scattered through Cuba, Mexico, and South America, there have sprung up recently various groups of poets, critics, and thinkers, who are working with a common impulse toward a new birth of Spanish literature in the new world. In a preface to the *Cuestiones Estéticas* of Alfonso Reyes, published at Paris, Señor Francisco Garcia Calderón writes as follows of some modern Mexican authors: "Alfonso Reyes belongs to a sympathetic group of writers, a little Mexican Academy for free discussion of Platonic ideas. Pedro Henríquez Ureña, son of the poetess Salomé Ureña, is the Socrates of this fraternal group. He will be one of the most certain glories of American thought. Critic and philosopher, he is a soul evangelical and protestant, eager for great problems and profoundly versed in

Spanish and Italian literature. Joined with him are Antonio Caso, a philosopher deeply schooled in Nietzsche and Comte, sunken in meditation, eloquent, the creator of beautiful syntheses; Jésus I. Acevedo, great architect of ideas, distant and melancholy, lost in the contemplation of his visions; Max Henríquez Ureña, brother of Pedro, artist, journalist, and brilliant musical critic; Alfonso Craviolo, art critic, and others various and fine, whose affection for noble idealism harmonizes with the richest variety of special scientific knowledge. Among these, Alfonso Reyes is the Benjamin. He is the son of General Bernado Reyes, Governor of a Mexican State and a rival of Porforio Diaz." It is noticeable that all these new Latin American authors hold by France. French literature and ideas dominate the movement. On the other hand, of the space which French and Italian periodicals and newspapers devote to American doings, literary or political, nine-tenths is given up to Latin America. The United States usually follows on a bad second to some little republic of the South whose existence we habitually ignore. There would seem to be a lesson in this for us to recognize our neighbors who are recognized by a great part of the world.

• • •

THE OLD-TIME TITLE-PAGE, no niggard of printer's ink, and honestly striving to convey a full and true conception of the contents of the book to which it is prefixed, has a picturesqueness and charm unknown to its abbreviated modern successor. Mr. J. H. Whitty of Richmond has prepared, and the Virginia State Library has published, "A Record of Virginia Copyright Entries (1790–1844)." The Continental Congress passed a resolution in 1783 recommending to the several States a copyright law, and this resolution was favorably acted upon by Virginia in 1785. Copyright entries were thereafter registered in the United States District Court of Virginia, until Congress transferred the registry of all copyright books to Washington in 1870. Mr. Whitty's pamphlet contains between three hundred and four hundred titles, many of which excite one's interest, curiosity, or amusement. For example, a pansophical writer, Joshua Peel, has a book on "Truth and Reason: or, A fair investigation of many of those things which keep them in Shade; Delivered in a course of Theological Lectures, Wherein Truth is clearly unfolded and defended by reasonable arguments, drawn from the surest Testimonies of past and present Experience, Historical Evidence, and many plain, undeniable facts." Another author, William Branch, Jr., attempts a metrical solution of the riddle of existence, his title reading thus: "Life: A poem in three books descriptive of the various characters in life, the different passions with their moral influence, the good and evil resulting from their sway, and of the perfect man. Dedicated to the social and political welfare of the people of the United States." Another treatise modestly offers "A Plain elementary explanation of the nature and cure of disease, [founded] upon facts and experience; presenting a view of that train of thinking which led to the invention of the patent portable, warm and hot Bath." And still we have disease, are still teased and puzzled by life, still search for truth and reason, and shall continue to write books in fancied solution of some of these perennial problems, *in sæcula sæculorum.*

• • •

THE HORATIAN VIEW OF A SUMMER VACATION, or of a vacation journey in quest of repose and refreshment, has long been familiar to the world from the poet's epistle to Bullatius, and may perhaps be recalled with advantage now that the vacation season has drawn to a close for some of us, while for others the season has passed without bringing the vacation. If we are to believe Horace, the vacationers need not be envied by the non-vacationers; for did he not prove to his restless, globe-trotting friend that happiness has nothing to do with change of climate or place, but depends entirely on one's state of mind? "*Cœlum non animum mutant qui trans mare currunt,*" runs the familiar line that forms the kernel to the nutshell of advice contained in the brief letter. And if those of us who have been unable to go abroad this summer, to see the Coronation and other sights, wish additional consolation, is it not ready to our hand in Emerson's essay on Heroism? "Why should these words, Athenian, Roman, Asia, and England, so tingle in the ear? Where the heart is, there the muses, there the gods sojourn, and not in the geography of fame. Massachusetts, Connecticut River, and Boston Bay, you think paltry places, and the ear loves names of foreign and classic topography. But here we are; and, if we will tarry a little, we may come to learn that here is best." Thus the true vacation, like the real Boston, may be said to have no physical existence, but to be simply "a state of mind" — even though a three months' leave of absence, with a letter of credit in four figures, is not exactly despicable to anyone who is human and who is sometimes weary with toiling for his daily bread.

• • •

AN INSTITUTE TO PROMOTE THE KNOWLEDGE OF THINGS GERMAN is announced as about to open in Berlin, with quarters in the new Royal Library, under the official patronage of the government, and with the valuable aid of teachers and professors in the higher schools and the university. The purpose is to interest and instruct educated foreigners, sojourning in the city, in the language, the literature, the art and industry, the ideals and aims, the scientific and other achievements, of our Teutonic friends and rivals. Both class-room lectures and personally conducted excursions will be resorted to for the enlightenment of the foreign visitor. Each "semester," as it is called, though the term here loses its etymological significance, will be eight weeks in length; and a moderate fee (one hundred marks) will be charged for participation in this feast of reason and international flow of soul. October 16 is fixed as

the date for inaugurating this promising and praiseworthy enterprise, which ought to accomplish something toward dispelling that widely prevalent Germanophobia which has its roots in ignorance and a false conception of patriotism.

• • •

THE DEADLY DULNESS OF IMMORAL LITERATURE, as a rule, must have impressed itself on many a catholic-minded reader who has had the courage and perseverance to prove all things in the domain of books, with a view to holding fast that which is good. Mayor Gaynor the other day deftly, though perhaps unintentionally, exposed the real weakness of the morally objectionable book in his comment on a certain work that had been for some reason banned by the New York Public Library. He is reported as having said to a woman who protested against the library's action: "I looked it through last night after trying hard to read it consecutively. I am satisfied that the notion of the author that his book was excluded on moral grounds is erroneous. It is quite harmless, but very stupid. It must have been rejected on that ground. I cannot help calling to mind that scene of Cervantes in which he pictures the priest, the barber, and the niece, sitting in judgment on the books of Don Quixote's library, sparing a few, but committing all the others to the flames, and especially the stupid ones. If this book had been there I am certain it would not have escaped the flames."

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A NEW TREATMENT OF THE FAUST LEGEND may confidently be expected if M. Rostand, lately the unfortunate victim of an automobile accident in France, carries out his reported intention of trying his hand at the theme that has challenged a Marlowe, a Goethe, a Gounod, and countless others, known and unknown. Here certainly is an opportunity for him to surpass his previous popular successes and to rise to hitherto unattained heights. Yet poets like other men are the victims of their own peculiar endowments; and any drama, with whatever *motif*, from the brilliant author of "Cyrano" and "Chantecler" is very sure to be unmistakably Rostandesque, — out of the ordinary, attention-compelling, something more than a nine days' wonder, but not free from the inevitable defects of its qualities. Goethe's laurels are not yet in danger.

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THE NOVEL OF THE FLYING-MACHINE may soon be expected to displace the now somewhat stale romance of the motor-car. This is the prospect as it opens itself to the experienced vision of sundry publishers of popular fiction. Who are to be the Williamsons of the coming type of best-selling thriller? Or will that talented pair aim now a little higher (at the fleecy sky instead of along the macadamized road), and repeat in another realm the success achieved by their "Lightning Conductor" and "Scarlet Runner"? The assured touch of the actual flyer, however, cannot for some time yet be expected from one novelist out of a thousand; and until flying is something more than a mystery and a marvel to the great reading public, the aviation novel cannot make an irresistible and universal appeal. Wonderful it must be, but not beyond the limit of a sufficiently common experience. Mr. Grahame-White has named thirty years as the time within which transatlantic passenger traffic by airship on a large scale may be looked for; but the aëronautic novel, in some form more realistic and convincing than Jules Verne's "From the Earth to the Moon," will come much sooner.

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THE BEST PROPÆDEUTIC TO AUTHORSHIP, concludes "The Athenæum" after making a study of nearly three hundred British writers of note, all but fifty-two of whom were found to have received more or less formal schooling, including often some professional training, "is the combination of public school and university, set off preferably with a call to the bar or ordination, though a medical degree as an extra is by no means to be underrated. An expensive and long training for a very precarious calling!" Such researches as this in the antecedents of men of mark are always interesting to the curious inquirer, but will hardly reveal the secret of genius. Doubtless we may discover the best training for a historian, or a lexicographer, or a writer of school textbooks or of treatises on embryology or conchology; and to some extent the education of a professor of literature, English, French, German, Latin, or Greek, can be prescribed; but the producer of real literature it is — most fortunately, we believe — beyond our power to make.

COMMUNICATIONS.

THE CHICAGO AND NEW YORK THEATRICAL EXPERIMENTS.

(To the Editor of THE DIAL.)

The discussion, in your columns and elsewhere, of the plans and prospects of the Chicago Theatre Society has greatly interested me, as it must interest all who have at heart the rehabilitation of the American stage. It brings, of course, prominently into view the recent experiences of the New Theatre of New York, a dramatic experiment widely welcomed as a bow of promise in our theatrical sky, its successes greeted with delight, and its failures with a regret tempered by the hope that its managers would profit by their mistakes to make their future the more assured. Surely the lessons they have had may be conned with profit by all others proposing to follow in like paths.

In one particular the Chicago Society starts without the handicaps of the New York players. I refer to the matter of building; and I realize how surprising the statement may well seem, for the home which the New Theatre backers gave to it was as beautiful, as comfortable, and as complete in all respects as could easily be imagined. None the less, this same house was one of the causes of the temporary setback which the Eastern undertaking met. Its very roominess, which made it difficult for the audience to see and hear satisfactorily, also unfitted it for the purposes of a repertory company, governed by a policy which prevented the continuance of any production for what could be considered a long

run, no matter how popular it might have proved to be. It was a very splendid white elephant — but yet a white elephant; and it had to be abandoned. In smaller quarters, adequate without being extravagant, the New Theatre managers may continue their laudable efforts without that handicap, at least.

Chicago may well profit by this mistake of the New York venture, and may also pay attention to another matter which has been referred to by the Director of the New York enterprise as a serious drawback to their work — namely, the lack of "home-made" dramatic material to draw upon. Many indeed were called, but few could be chosen — for the simple but decisive reason that so few were worthy. England, France, and Germany (to go no further) have developed a national literary drama; America has not. As Mr. Henry Arthur Jones frankly put it to us only the other day: "As against a Poe, a Hawthorne, a Whitman, you have produced no dramatic author comparable with even such lesser European geniuses as Maeterlinck and Sudermann and Rostand." It is therefore encouraging to note that it is not the purpose in Chicago to stage American plays simply because they are the work of American writers. Yet it would seem that the Chicago Society, while properly refusing to depend upon "made in America" dramatic material, might still stand ready to encourage its production, and thus become an efficient aid to the birth and development of a national dramatic literature of real worth.

What you have said of the Chicago Society's being governed in its choice of plays by their intrinsic merit rather than by a superficial "popular" demand or a usually sordid box-office idea, — along with the admirable opinion which you quote from John Jay Chapman, — is so wholly true as to need no further word than may be given in prompt and full endorsement. Is there not, however, something worth noting in the New Theatre's experiences in this very regard? In the first place, it has set a highly valuable example to all American theatrical ventures in the minute care taken with what are too often held as merely minor details of management. Another point might be made of its sometimes lavish though always artistic stage decorations; to give a single instance, "The Merry Wives of Windsor" was never set more beautifully.

The promoters of the Eastern movement found, to their surprise, another drawback in the attitude assumed both by New Yorkers themselves and the "sojourners in their midst," who from the outset insisted on seeing in the New Theatre only a millionaires' plaything. I trust that in Chicago this will not be true. I believe the better class of its theatre-goers are of a sort to recognize in the Society's work not only an ambitious and praiseworthy artistic experiment, but also an enterprise distinctly educational in character. A high mission is set before both the Chicago Theatre Society in its beginnings, and the New Theatre of New York in its fresh start. These organizations stand, more nearly than anything else we possess, in place of a national theatre. As such, they should establish sound traditions, not in acting only, but in authorship. They should provide the machinery to keep alive plays of value and artistry which may not have "caught on" at once with the pleasure-loving public. They should give frequent performances of the recognized masterpieces; and this, considering the cosmopolitan make-up of our populations, allows them the amplest scope, with Gallic and Germanic and even Slavic repertory to draw upon, as well as English. It may not be for them to cause the sun of a national drama to arise, but it is beyond question that they can help arouse our sleeping play-goers.

WARWICK JAMES PRICE.

Philadelphia, September 12, 1911.

THE POEMS OF ELIZABETH AKERS ALLEN.

(To the Editor of THE DIAL.)

In your note upon the recent death of Elizabeth Akers Allen, you remark, quite truly, that hers is a name practically unknown to the present generation, to whom the announcement of her death occasions no sense of loss. Yet there are very few compilations of American verse in which she is not represented. For her work had a quality which made it peculiarly quotable — and she suffered much at the hands of anthologists. It was my good fortune to have had some correspondence with her, not long ago, relative to the use of a number of her poems; and, since she is no longer here to speak for herself, I feel it is only right that her wishes should be made known for the guidance of future compilers. "I have no objection," she writes, "to the use of my verse in compilations, if two conditions are observed: first, that the selections are taken from my books, instead of from possibly garbled newspaper versions; and, second, that the authorship is credited to the name of Elizabeth Akers, which is the name given on all my title-pages (save on my first book, which was published under a fictitious name [Florence Percy], and is out of print, and one which was published anonymously), and the only one which I wish to be associated with my literary work. Whenever you see any other name given me in print, you may know it is against my often-expressed wish."

These conditions certainly seem reasonable enough; and the first one is more than justified by the garbled versions of Mrs. Allen's verse which have somehow got into even the most pretentious anthologies. There are three volumes in which practically all of her poems will be found: "The Silver Bridge," published by Houghton-Mifflin in 1886; "The High-Top Sweeting," published by the Scribners in 1891; and "The Sunset Song," published by Lee & Shepard in 1902. It was her own opinion that the last of these contained her best work.

BURTON E. STEVENSON.

Chillicothe, Ohio, September 10, 1911.

CAPTAIN BEECHAM'S "GETTYSBURG."

(To the Editor of THE DIAL.)

We have read with very great interest Dr. Garnett's review, in your issue of September 1, of Captain Beecham's "Gettysburg." The review is written with the frankness of one who knows his subject, and we are sure Captain Beecham will appreciate being corrected by so fair a critic. We think we perhaps ought to explain that the illustrations in the book were selected by the publishers, and not by the author, so that we and not Captain Beecham are responsible for the portrait purporting to be that of Gen. Richard B. Garnett. This portrait was reproduced from the Confederate Military History (vol. 3, p. 642), and we had no reason to mistrust the source. If, as Dr. Garnett states, there is no known picture of Gen. Richard B. Garnett, we shall have to take this portrait out of the book with the next edition. We may mention incidentally that Captain Beecham was an officer in the 2nd Wisconsin Infantry of the "Iron Brigade," and not in an Iowa regiment.

A. C. McCLURG & Co.

Chicago, September 9, 1911.

The New Books.

Law and Lawyers in America.*

The American Bar is a large theme for any one man to deal with, and in Mr. Charles Warren's single-volume "History of the American Bar" one must not expect to find the subject exhausted. Only the older States, and not even all of the original thirteen, have a place in the historical survey, the rise and growth of legal studies and legal practice west of the Atlantic seaboard receiving hardly a word of mention. But within its limits, which embrace the most important and interesting phases of the subject, the book is a careful and authoritative piece of work, enriched with copious selections from noted jurists and others, and amply supplied with such notes and references and bibliographical data as are needed to point the way to more special and technical studies. The general reader, and the student of history in its manifold aspects, are those for whom Mr. Warren writes, hardly less than for the lawyer interested in the growth and ramifications of his profession during the past century and a quarter.

The plan of the work, which is to some extent an amplification of a sketch contributed to a recent history of the Harvard Law School, may be briefly indicated. Part one deals with legal conditions in the colonies before the Revolution, the status of the common law as applied by the courts, the method of appointing these courts, some of the more prominent lawyers of the time, legislation concerning the legal profession, the means of education then available to would-be lawyers, and some account of contemporaneous legal conditions in the mother country. Part two traces the more important features in the development of the American Bar from our birth as a nation and our establishment of a national supreme court to the year 1860. Of more than technical interest are the evidences of early popular prejudice against lawyers as a class, a prejudice by no means extinct at the present time. Human interest, too, is not wanting in the cases that were first found of sufficient importance to warrant an appeal to the highest tribunal in the land, and in the personality and methods of the leading lawyers who conducted such cases. Biographical details of significance find their way into the book, as do also illuminative passages on the origin and development of corporation law, insurance law, patent law, copyright law, labor law, railroad law, and so on. An important chapter deals with the codification of the law, and two others enumerate the noteworthy law books published in this country up to 1860. A "supplementary chapter" briefly surveys our later legal literature.

Prefixed to the body of Mr. Warren's work is a pertinent selection from Cotton Mather's quaint "Essay upon the Good that is to be Devised and Designed by those who Desire to Answer the Great End of Life and Do Good while they Live." It rather amusingly shows that as early as 1710, long before the "Philadelphia lawyer" had become a proverb for unscrupulous shrewdness, the professional pleader was often looked upon askance by his worthy neighbors. A few sentences will indicate the tone of this "first American address to lawyers," as Mr. Warren calls it.

> "A Lawyer should be a Scholar, but, Sirs, when you are called upon to be wise, the main Intention is that you may be wise to do Good. . . . A Lawyer that is a Knave deserves Death, more than a Band of Robbers; for he profanes the Sanctuary of the Distressed and Betrayes the Liberties of the People. To ward off such a Censure, a Lawyer must shun all those Indirect Ways of making Hast to be Rich, in which a man cannot be Innocent; such ways as provoked the Father of Sir Matthew Hale to give over the Practice of the Law, because of the Extreme Difficulty to preserve a Good Conscience in it."
>
> "There has been an old Complaint, That a Good Lawyer seldom is a Good Neighbor. You know how to Confute it, Gentlemen, by making your Skill in the Law, a Blessing to your Neighborhood. You may, Gentlemen, if you please, be a vast Accession to the Felicity of your Countreys. . . . Perhaps you may discover many things yet wanting in the Law; Mischiefs in the Execution and Application of the Laws, which ought to be better provided against, Mischiefs annoying of Mankind, against which no Laws are yet provided. The Reformation of the Law, and more Law for the Reformation of the World is what is mightily called for."

This may suggest to the student of Milton the latter's assertion (quoted by our author) that "most men are allured to the trade of law, grounding their purposes not on the prudent and heavenly contemplation of justice and equity which was never taught them, but on the promising and pleasing thoughts of litigious terms, fat contentions and flowing fees."

Slow and feeble was the first growth of the legal profession in a country so dominated as were our northern colonies by the church, or the "meeting-house," as it was scrupulously called. Those were the palmy days of the parson as a power in his community, and such neighborhood quarrels as he could not settle

* A History of the American Bar, Colonial and Federal, to the Year 1860. By Charles Warren of the Suffolk Bar, Chairman of the Massachusetts Civil Service Commission. Boston: Little, Brown & Co.

were naturally carried before the "general court," or colonial legislature, for adjudication. The evolution of the full-fledged lawyer, not only in this country but in England, is an interesting subject, and is treated by Mr. Warren with such fulness as his space permits. Educational facilities for the study of the law were necessarily extremely meagre in the colonies. Books were scarce, and libraries accessible to the public almost non-existent. The author says that "the first public library was established in New York in 1729," without giving its name. Of course this was not what we now mean by the term public library, but even such as it was it had been preceded in New York by one of Dr. Thomas Bray's so-called parish libraries, the parish of Trinity Church becoming the beneficiary in 1698. For our first real public library, or town library, we must come down to the year 1803, when Salisbury in Connecticut is said to have established a collection of books for the general use of its citizens.

As to that formal teaching of law which was more and more to supersede the desultory instruction available in law offices, it appears that the first American law professorship — which was also the second in any English-speaking country — was founded in 1779 at the College of William and Mary; and to the action of Thomas Jefferson, then governor of Virginia, was due this epoch-making innovation. Two chairs, those of divinity and oriental languages, were sacrificed by Governor Jefferson in the reforms he effected as "visitor" of the college. But the first law school of any importance in this country was a private one, being the seminary established by Judge Tapping Reeve in 1784, and attended by more than a thousand students before it closed its doors in 1833. Other more or less successful attempts were made to provide law education in public as well as private institutions, but it remained for Harvard College to found the first public school of law that has maintained a permanent existence. It dates from 1817, and for the first twelve years of its activity it was conducted by two professors, Isaac Parker and Asabel Stearns. Its subsequent growth and its recent institution of new methods are matters known to those interested in the progress of professional education, but not embraced in the scope of Mr. Warren's book.

Our Federal judicial system has an intimate bearing on the history of the American Bar, and its rise and development are treated at some length in the eleventh chapter. "By far the most important work which greeted the first Congress when it met in 1789," declares the author, "was the establishment of a judicial system for the country." And the honor of drafting the famous statute known as the Judiciary Act, which Mr. Warren pronounces "one of the most remarkable and impregnable pieces of legislation ever framed," he ascribes chiefly to Oliver Ellsworth of Connecticut, one of the numerous lights of legal learning to whom the book pays deserved tribute. Of another New England worthy, Joseph Story, we gather some interesting information a few pages later. Story had, in 1810, argued the celebrated case of Fletcher *vs.* Peck before the Supreme Court at Washington, and had soon afterward been reëlected to the Massachusetts legislature, which made him its Speaker. Before long he was called up higher, being appointed Justice of the court before which he had recently appeared, to fill the vacancy caused by Creshing's death.

> "The appointment of Story was not received with general enthusiasm. Among his political opponents it was ridiculed and condemned, — 'that Republican politician, Joe Story,' as they called him. Others, by reason of his youth and active political course, augured a host of evil consequences. He was at this time only thirty-two years old — the youngest judge on the bench, and, with the exception of Mr. Justice Buller on the King's Bench in England, the youngest man then ever called to highest judicial station in either country."

In his "Figures of the Past," Mr. Josiah Quincy, Jr., has written of the indignation excited by this appointment. "I remember," he says, in Mr. Warren's quotation, "my father's graphic account of the rage of the Federalists when 'Joe Story, that country pettifogger, aged thirty-two,' was made a judge of our highest court." Thus shorn of their glory are many of our heroes when seen through the eyes of an unenthusiastic contemporary.

But Story was immeasurably better equipped for his high office than many incumbents of the bench throughout the country until a period not too remote to be remembered by men still living. For example, the first chief justice of Rhode Island was not a lawyer, and the second, though a Yale graduate, was a physician by profession. Indeed, as late as 1819 a farmer was clothed with the dignity of supreme judicial functionary in that State. This surprising disregard of what seems to us the fitness of things must be explained largely by the general lack of special education and training among those who essayed the practice of law. The common law of England was held in little deference, and even when a pleader had the wit to cite an English prece-

dent, the court's ignorance and indifference rendered such citation of little avail. One must remember, however, that this primitive state of affairs underwent rather rapid change with the establishment of law schools and the increase of means of intercommunication among the various States.

Mr. Warren's citation of illustrative cases adds to the interest and value of his chapters. So welcome, in fact, are these concrete embodiments of abstract law that one wishes he might have entered more fully into the more celebrated cases. The famous Dartmouth College case, for instance, in which Webster so brilliantly distinguished himself, would have furnished some pages of good reading if described in detail instead of being briefly referred to. But, again, the scope of the work was not such as to permit this pleasure excursion by the way. The book contains so much in its present form, and is so sure to commend itself to all interested in the origin and growth of a most important profession as practised in this country, that it would be ingratitude to persist in picking flaws and finding shortcomings. It is, even in the eyes of a layman, a memorable and a scholarly work of its kind.

PERCY F. BICKNELL.

THREE CENTURIES OF SHAKESPEARE LITERATURE.*

In the year 1599, William Jaggard, an enterprising printer of Fleet Street, issued a miscellaneous collection of poems as "The Passionate Pilgrime, by W. Shakespeare." It is recorded by Thomas Heywood that Shakespeare was much offended with the publisher for having "presumed to make so bold with his name." The whirligig of time brings in more than revenges. Whether Shakespeare really took offense may be doubted: the present William Jaggard gives reasons for holding that there was no occasion for it. But if offense there were, the later bearer of the name has made magnificent amends, and at the same time helped to vindicate a long defenseless benefactor.

A complete Shakespeare bibliography, actually assembled in type, is a thing to make one rub incredulous eyes. Scholars have long dreamed of such a thing, and not a few have had the courage to attempt it; but one by one they fell by the wayside, or contented themselves with incomplete compilations, until twenty-two years ago William Jaggard, the British bibliographer, undertook the task, which he admits almost subdued him. The magnitude of it can scarcely be exaggerated. There was not only a handicap of three centuries to overcome, but there was also what athletes would call a gruelling race at the finish against the ever-increasing speed of the modern press. As many as 200 volumes of Shakespeareana are sometimes issued in a single year. Of the 1200 collective editions of Shakespeare's works listed in this volume (not all carried to completion), about 200 have appeared since Mr. Jaggard began his labors. Of the 300 separate editions of "Hamlet" (including adaptations, travesties, etc., but omitting minor American school texts), 60 have come out in the same period. Thus the field has been enlarged by nearly one-fourth while the work was in compilation. What Francis Meres in 1598 could accomplish with a few strokes of the pen, requires now this "heavy toil."

The book is a substantial quarto, beautifully printed in 729 double-column pages, and bound in old English linen, — the edition limited and the type distributed. It contains over 36,000 entries and references, giving "minute details and available locations of every known issue of Shakespeare's writings; . . . likewise of every [English] tract, pamphlet, volume, or collection of Shakespearean comment; of each analogue or source, with notes of the passages affected; of every important contemporary or subsequent allusion to, or article on, the dramatist or his productions; of each autograph, genuine or forged; of all engraved Shakespeare portraits; with market values of the rarer entries." All this is made readily accessible by a single alphabetical arrangement, and an elaborate system of key-references which catches every important name. A liberal interpretation has been put upon the phrase, "every important contemporary or subsequent allusion." If an obscure Restoration tragedy contains a prefixed poem with an allusion to Shakespeare, the tragedy is recorded. If someone in modern Liverpool publishes a collection of Shakespearean extracts attached to the names of local public men, as our college students do in the "josh department" of their annuals, the publication is entered. We note FitzGerald's "Polonius: A Collection of Wise Saws and Modern Instances," although the work so enti-

*SHAKESPEARE BIBLIOGRAPHY. A Dictionary of Every Known Issue of the Writings of our National Poet, and of Recorded Opinion Thereon, in the English Language. By William Jaggard. With Historical Introduction, Facsimiles, Portraits, and other Illustrations. Stratford-on-Avon: At the Shakespeare Press, iv. Sheep Street, MCMXI.

tled is scarcely at all indebted to the creator of Polonius for its contents. Such latitude might almost have warranted the inclusion, for example, of William Dean Howells's "A Modern Instance" or "The Undiscovered Country." And, indeed, Mr. Howells is represented by his "Certain Delightful English Towns." On the other hand, as a presumable "source," we find "Tottel's Miscellany" recorded (although not in the first edition, and with no mention of the date of the first) because "Howard's 'Songes and sonnettes' are thought to have had much influence on Sh— when preparing his own 'Sonnets,'" and because of "Slender's reference in the 'Merry wives' (I., i.), 'I had rather than forty shillings I had my book of *Songs and sonnets* here.'"

This wide scope of the compilation, embracing in addition hundreds of works pertaining to actors, the stage, costumes, and the like, and extending even to such an item as a certain "Comus edition" of the "New Orleans Daily Picayune," will make it invaluable to persons of widely divergent interests. But the Shakespearean scholar will resort to it oftenest, no doubt, for the record of Shakespeare's own works. This fills three hundred of the seven hundred pages. The separate pieces, including attributed works like "Birth of Merlin" and "Mucedorus," are arranged in alphabetical succession, and the editions of each in chronological order. Thus we have not only all important facts and details, but a basis for many interesting deductions. "Hamlet" leads, as we should expect, with 303 separate entries (not counting a few in the supplement, or "Aftermath"). Since 1864 — the three hundredth anniversary of the poet's birth — only one year (1887) has failed to bring forth a separate edition of "Hamlet" in some shape, and the year 1880 brought forth ten editions. "Macbeth" follows closely with 279 separate entries; then "The Merchant of Venice" with 240, "Julius Cæsar" with 215, and "The Tempest" with 210. The next in order of frequency are "Romeo and Juliet," "Richard III.," "King Lear," and "Othello." Of the canonical plays, "Titus Andronicus" stands lowest, with 39 entries. Comparing two of these lists chronologically, we find that in 1865 "Othello" led "The Tempest" by 16 separate issues, though now the latter leads the former by 32. It would take closer examination to determine whether this indicates a change of taste, some shifting in the problems of criticism, or merely the fact that "The Tempest" is better adapted for school-room study.

A very interesting feature is the succinct notes which the compiler has appended to many of the entries. For example, after the description of "The Passionate Pilgrime. By W. Shakespeare. At London: Printed for W. Iaggard, and are to be sold by W. Leake, at the Greyhound in Paules Churchyard, 1599," etc., is the following note:

> "The Cambridge copy bears an early MS. note stating that the copy cost the then owner three-halfpence. Trifling though this sum appears, it will be found, if calculated from 1600 at 5% compound interest, to work out to several thousand pounds, or, roughly, its market value to-day. A copy changed hands privately in 1907 at £2,000, and crossed the Atlantic. This transaction thus represents the highest price yet paid for a separate piece of Sh—."

Then, not without a touch of feeling, —

> "Including the foregoing, only three copies are known to survive, and one of these is enshrined where collectors may covet in vain."

It should be added, by the way, that £2,000 was the sum also paid for the lately discovered unique first quarto of "Titus Andronicus," a fact which is duly noted in its place. The note on the Ashbee facsimile quartos runs, —

> "Fifty copies produced, of which the editor destroyed nineteen to increase their scarcity."

In the entries of books that bear but incidentally upon Shakespeare, many of the early allusions to the poet or his works are cited in full, and space is sometimes made for a liberal extract of less pertinent matter. Thus, under Yates's "Castell of Courtesie" (1582) are given the five stanzas of "Verses written at the departure of his friend, W. S.—, when hee went to dwell at London," accompanied by the statement that the lines are unknown to Shakespeare's biographers. As a matter of fact, they have merely been ignored because of the insufficient evidence that they were addressed to the dramatist, a doubt which clouds the title of this book to inclusion in a Shakespeare bibliography. Nevertheless, we are glad to have the verses in this accessible place.

The bibliographer has, very properly, not often attempted to pass upon the merits or demerits of any given publication. Such distinction has been reserved especially, it would seem, for the works of Mr. (now Sir) Sidney Lee. We are told, for instance, that his Introduction to the Oxford Facsimile First Folio is "disfigured by blunders and inaccuracies," and that the census of existing copies of the original "by no means includes all." One is somewhat puzzled, too, to find Mr. Lee's name, at each mention of it, enclosed in quotation marks;

while Mr. Lee's own publications will be found registered under the name of Solomon Lazarus Levi — the Hebrew name which he has himself, no doubt wisely, long since discarded. Shall not some future D'Israeli record this among the amenities of literature?

There is a human quality in this great work which is refreshing: not often do we get a bibliography with blood in it. There is a felicitous touch in the dedication by William Jaggard, bibliographer, to William Jaggard, Elizabethan printer. And there is a very pardonable pride in the denomination of the 1623 Folio as the "Jaggard canon." The entire volume is to be commended not only for the completeness, clearness, and accuracy* which go to make it a model work of its kind, but also for that elusive element of fascination which in even the most pretentious literary works is so frequently sought in vain. It is not easy to imagine a more acceptable gift to the world of modern scholarship.

*The only errors noted are trifling. On page 315, Meiklejohn's "Hamlet" is misdated 1865 for 1885. There is no key-reference to the "First Folio" edition (1906) of Misses Porter and Clarke under Miss Porter's name, though it may be found under Miss Clarke's. The edition itself is described only in the London imprint of G. G. Harrap, and the number of volumes given as 13, which does not bring it to date. Students may need the warning that titles are not transcribed with absolute fidelity to details of capitals and punctuation.

ALPHONSO GERALD NEWCOMER.

LEONARDO AND THE LADY.*

When Leonardo da Vinci relinquished the portrait which had stood on his easel, and on which he had worked from time to time for four years, it is said that he did not even then consider the work finished, and was not himself content with it. But that it more than contented all beholders—this portrait of the wife of Francesco del Giocondo — is plain, since it was not long before it became celebrated throughout all Italy as the greatest masterpiece of portraiture that ever had been painted. Both as a work of art and as a pleasing likeness of the lady, it won universal praise. We hear nothing, however, of any curiosity as to hidden meanings in the picture; this began later.

In course of time the portrait was purchased by Francis I., King of France, and eventually became the property of the Louvre, where it was called "Monna Lisa," and where until yesterday — so to speak — it remained, the greatest treasure of the vast picture gallery. So wonderful was the treatment of the background, so strong the impression of corporeality in the figure, that even to an untrained eye everything else in the Salon Carré where it hung, even pictures of the seventeenth century, seemed flat by comparison. Still greater than the spell of its technique, however, was the spell of the portrait's personality. Even those who at first scoffed returned again and again, held by its mystery, impressed by its great reputation, puzzled, fascinated, disappointed sometimes, but nevertheless lured back by the enigma of the face. What was the meaning of that elusive and enigmatic smile, those half-closed lids, that sphinx-like gaze, those folded hands?

Nothing in the history of the picture furnished any clue beyond the report of Vasari, Leonardo's contemporary, that the artist "surrounded his sitter with musicians, singers, and buffoons, to keep her in gentle gayety and thus avoid the melancholy aspect we observe in most portraits." Still less are there any revelations from the life of the lady, since all we actually know of it is her name and two dates: Elisabetta Gherardini of Naples, married in 1495 to Francesco del Giocondo of Florence (his third wife), buried a little daughter in 1499 at Santa Maria Novella. To read between such scanty lines has ever been an attractive opening for the poet, the essayist, and the novelist; hundreds of pens, writing in different languages, have offered almost as many differing impressions and opinions as there have been writers. "I return to her in spite of myself, as the bird goes to the serpent," says Michelet. "Her smiling sweetness is as frightful as the Medusa," says George Sand. "A dream nurtured through a lifetime," says Berenson. "Her conquering smile expresses that wisdom of life that we have read already in the New Testament, 'Vanity of vanities, all is vanity,'" says Kraus.

Most eloquent of all, because written by one who was as thoroughly steeped in the spirit of the Italian Renaissance as it is possible for a nineteenth-century man to be, are the words of Walter Pater. Everyone knows the passage, but it cannot be too often quoted.

"All the thoughts and experience of the world have etched and moulded there in that which they have of power to refine and make expressive the outward form, the animalism of Greece, the lust of Rome, the reverie of the middle age with its spiritual ambition and imaginative loves, the return of the Pagan world, the sins of the Borgias. She is older than the rocks among which she sits; like the vampire, she has been dead many

*MONNA LISA; OR, THE QUEST OF THE WOMAN SOUL. Transcribed by Guglielmo Scala. New York: Thomas Y. Crowell & Co.

times, and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants; and, as Leda, was mother of Helen of Troy, and as Saint Anne, the mother of Mary; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has moulded the changing lineaments and tinged the eyelids and hands."

But although we know so little of the life of the sitter for the picture, we know a great deal of the artist who painted it. We know that he was a man of remarkable personal beauty, grace, and accomplishments; a musician and sculptor as well as painter; an inventor and engineer; that he had a passionate interest both in science and in mechanics, and believed that he had made a practical design for a flying-machine; that he foreshadowed many important discoveries, especially in geology; that he was a wonderful mathematician, botanist, and anatomist. Yet so intent was he in exploring new paths, that notwithstanding his genius and industry throughout a life of sixty-seven years, his way was strewn with failures; consequently, though his work that survives to-day is extremely brilliant and epoch-making, it is comparatively small in quantity.

We have, however, much more than the labors of his pencil and brush, or the record of his contemporaries, by which to make Leonardo's acquaintance. He wrote a "Treatise on Painting" which has been translated into all languages and is regarded as an authority; among his papers were found a series of note-books covering nearly the whole period of his active life. These were edited and published more than twenty-five years ago by Richter, and are a veritable storehouse of information, so that we know the man's attitude toward a great variety of subjects; he seems alive although he has been so long dead. It is somewhat notable, however, that full as these note-books are in some ways, they never once allude either to the picture or the sketches of Monna Lisa; they are silent also about contemporaneous events, even to that one which must have created some stir in Milan while he was living there — the discovery of America.

That a personality so engaging as Leonardo da Vinci, and a lady's picture, the work of his hand, so mysterious as the Monna Lisa, should attract the imagination of the novelist, was inevitable. To conjure up a love-affair between the artist and his sitter is a temptation not easily resisted; and from time to time romances about them have been offered to the world. It occupies one division of Merejkowski's voluminous Russian novel called "The Resurrection of the Gods," republished in English as "The Romance of Leonardo da Vinci." According to Merejkowski, Leonardo never saw the lady except when she was sitting to him, and never alone then, except for one interview which proved to be the last. Yet they appeared to share some secret. It was not a love-secret, at least not in the ordinary sense of the term, but an inner comprehension of spirit by which each became daily more like the other; Monna Lisa in the studio became something other than the wife of the prosaic Giocondo — rather, a phantom evoked by the will of the master, a female semblance of Leonardo himself, the sister and companion of his soul.

Now comes a fresh work on the old theme, which doubtless attracts more attention than otherwise it would owing to the present excitement over the picture, and its disappearance from the Louvre. It is a work of 200 pages, and is called "Monna Lisa" with a sub-title "The Quest of the Woman-Soul." The author is an American writing under an Italian *nom de plume*. He adopts the favorite literary device of claiming the discovery of an old manuscript among some discarded rubbish. On examination this proved to be a lost diary written by Leonardo in his own hand in the year preceding his death. To guard against too great credulity on the part of the unwary, however, the publisher has taken the precaution of adding a note to the title-page announcing that the work is one of "pure fiction" and that the author "takes this method of sharing with the public the web of imagination woven for his own pleasure." The diary contains recollections of Leonardo's life at the time he was painting Monna Lisa, with copies of certain letters which passed between them, and reflections upon the "woman-soul" in general, and how it was revealed to him through the personality of Monna Lisa. There is an attempt, and a measurably successful one, to adopt the literary style of the period; the author shows that he is well versed in all the available authorities; the story moves along simply but swiftly, the climax being reached when each finds that the love of the spirit has become also the every-day love of man and woman for each other. This fact, startling to both, reveals itself on a certain moonlit night when they are alone together on the loggia of the Giocondo villa at Vallombrosa. After a moment of mutual confession, they shrink from the revelation, the lady flees from her lover's presence, and he departs from the house before

morning. Francesco, the husband, with only a partial knowledge of the facts, seeks Leonardo in his studio at Florence, armed with a dagger. Leonardo twists the weapon from his grasp, and after breaking the blade between his fingers hands back the fragments and bids Francesco depart. Later, on that same day, Francesco becomes better informed, realizes that the house of the Giocondi has been in no way dishonored, and returns to the studio about midnight, filled with shame and remorse and craving forgiveness. Monna Lisa, whose health has been rapidly failing, seems now near death, and sends by Francesco a message calling Leonardo to her side in order that the three shall be once more united in friendship before she shall pass away.

It is then, after this final interview, that Leonardo seeks to finish the picture standing on his easel, and to fix upon the canvas the look he had last seen upon the lady's face. One whole day he works upon it, and then sees that he can do no more. "The portrait was finished, as far as I or any mortal could carry it; but it was still unfinished, in that it is impossible to portray the soul completely with material instruments directed by a mortal hand," he writes.

These are almost the last words of the so-called "diary." It is a pretty love-story, does no violence to such facts as are known, and is so sane and sweet in tone that it can harm no one. But to give a convincing interpretation of Leonardo da Vinci's inner mind would require an abler pen than is wielded by its author.

ANNA BENNESON MCMAHAN.

PROBLEMS OF AN INCOME TAX.*

There are few questions which return to men so frequently, and involve as many and as changeable reasons, social, political, and ethical, as taxation. It is a universal inquiry in all stages of civilization, both by those who consider human action as governed by principle and those who contemplate it chiefly as guided by selfish impulses. Nothing but ignorance and stupidity can bar one from this discussion. It is usually carried forward by plausible reasons, very few having the audacity to urge personal interests even when these lie at the centre of conviction. A free-trader may think that nothing of moment can be said in favor of protective duties; but these duties, once established, so modify the grounds of action as to make any material alteration injurious, at least for the time being. An error in taxation begins immediately to suit manufacture and commerce to itself, and thus to furnish arguments in its own support. It is only by an adventuresome spirit that these artificial reasons can be overcome, and effort be brought back to normal conditions. While justice is universal in its aims, it frequently calls for self-denial.

This ever-returning discussion affords the best of ethical discipline; we only find our way to correct action by a large amount of injudicious effort. Sound reasons are often the last to offer themselves. There is, however, a daily growth toward justice, and the general welfare is the only motive that never loses ground. While the State starts in physical force, it is constantly learning to temper its claims by justice. The thoughts of men and the institutions of society grow together. While we never reach perfection, we are always on the road to it. Our burdens grow, but so does the strength which bears them. Few things are more indicative of a true civilization than just taxation. The present consideration of an income tax is a proof of progress. Inner insight in adjusting public burdens, and more power and patience in bearing them, are the most immediate evidences of progress.

The two books before us are alike in form, though in fact quite diverse. They both start with definitions, give an account of the history of income taxation, and conclude with its relations to the United States. The first volume, "The Income Tax," confines its sketches to a few leading nations, whose experience is the potent element in human history; while the second volume, "Income Taxation," includes the action of many comparatively unimportant peoples. It is a volume of reference, giving in a short space, with little labor on the part of the reader, the immediate facts associated with this form of taxation. The work of Professor Seligman is much more elaborate, enabling the reader, though not without close and protracted attention, to grasp the present stage of growth as developed by the past mistakes and gains of men. Professor Seligman has, during a considerable period, enjoyed an enviable reputation due to the thorough and luminous investigations which he has brought to economic inquiries.

*THE INCOME TAX. A Study of the History, Theory, and Practice of Income Taxation at Home and Abroad. By Edwin R. A. Seligman. New York: The Macmillan Co.

INCOME TAXATION. Methods and Results in Various Countries. By Kossuth Kent Kennan. Milwaukee, Wis.: Burdick & Allen.

The entire book is an empirical argument in favor of an income tax, supported by the experience of men in working out the problems of welfare. The argument is strong both in theory and practice.

The certainty with which every progressive nation is pushed up against this question of an income tax shows the powerful moral discipline to which men are subject. We may start with an indiscriminate capitation tax; we may strive to make it more productive and more just by assessing different classes at a distinct rate; we may move forward to a property tax and make our judgment more exact by an estimate of the products of each form of possession; and, as commerce springs up, we may lay duties and excises as a convenient form of revenue. Last of all, taught by the lack of justice in all these methods, our thoughts may push on to an income tax as the embodiment of a more ideal system, in which each man knows what he receives from society, what he owes to it, and how he can best escape tyranny. To establish a progressive income tax has a certain show of fairness, but hardly its very substance. It is an open road to confiscation. It is sufficient to prevent the acquisition of wealth by unfair means, leaving it, when once acquired, under common claims by the public. We should, as far as possible, reach an equality of obligation, which is the great merit of a well administered income tax. It is right that small resources should receive abatement, as thus only can the poor maintain an independent footing. It is also just that an income which arises from labor should be differentiated from one which comes from fixed resources, since it does not give the same permanent power. Simple justice, resting on a few and plain distinctions, should be the characteristic of taxation.

There are two questions associated with taxes. Does the tax itself escape mere greed? And is the community prepared to accept it and give it a fair application? The one question is answered by sound economic principles, and the other by the ethical temper of those whom it concerns. These questions may involve very different considerations. The one concerns intrinsic fitness; the other, the current feeling in a given community. The one is a scientific question, and the other pertains to the stage of development in social and national life. We have the feeling that Professor Seligman gives rather undue weight to the inquiry as to what men will bear. While this cannot be advantageously overlooked, neither can the inquiry of intrinsic fitness be lightly set aside by it. Only as the ideal is magnified can any existing method be overcome and the laws of economic and ethical action gain the front. What are sometimes regarded as the laws of Political Economy are nothing more than an equilibrium set up between faulty methods and selfish feelings. In criminology, we have to consider the criminal temper, while we bring to it higher motives. Yet the ethical idea must have fair play, if we are to displace with it the perverted tendency.

Sooner or later, the ideal motive must arise and crowd out all lower considerations. It thus becomes impossible, at least for the theoretical mind, to accept the true goal of taxation and not use it as a counter-weight to conventional opinion. If, as a fact, it gains a somewhat false brilliancy, it is still the accepted method of the idealist which he can neither forget himself nor allow others to forget. An entirely satisfactory mode of taxation, or, indeed, of any human action, is impossible; but this does not render unfitting an effort to approach it. If a man of a miserly disposition, if one of simply good business habits, and one easy-going, have the same income, we would lay upon them the same burdens, in each case fitting because ideally just, and then leave them each to work out his own problem. This is an ideal use of an ideal solution, though the individual friction may be quite different. The circumstances and dispositions of men are very diverse, and we only take them into consideration when we cannot neglect them or overcome them. Men cannot wear like coats, but we give this fact only a qualified consideration when insisting that they shall all wear some coat. The most perfect tax may still be a burden; but we do not allow this relation to get into the foreground except when we cannot help it. The ideal character of any given method must be dwelt on and allowed all the weight we can attach to it. Whatever the color of a man's eyes, he is still a man, and must be called on to deal with manly motives as far as possible. When a great variety of diverse considerations are bearing on men's minds, we have especial occasion to dwell on the best of these motives, and give ground only under compulsion.

The thing which surprises one in the discussion of income taxes is the violence of the ideas and of the language employed, even by those whom we regard as good men. The true quality

of the rational mind seems to be lost, and to be replaced by notions which have conventional currency. We suppose that this confusion comes from the practical difficulties and the mistakes which arise among men in their efforts to adjust themselves to each other. The inquisitorial character which attaches to the inquiries into income has been urged with great bitterness, when these very inquisitions are made necessary by the unwillingness of men to meet their obligations. If men were accustomed to be upright, this difficulty would disappear. A chief excellence of the English method is found in an evasion of this objection by dealing with those from whom the income comes, rather than with those who receive it. Men are so ruled by custom as to render it, rather than intrinsic fitness, the guide of action. We might conceive of a dialogue between the mole and the horticulturist to this effect: "Why this constant secrecy, these covered passages, noiseless motion, and numerous subterfuges? Come out into the open, and let us have a fair fight." The mole, confident in its own methods, might respond, "Ha, ha! That would be a notable piece of candor." Most men develop their thoughts on the plane of custom and not on that of intrinsic righteousness. They accept the law of the Medes and Persians, which changeth not. Custom is indeed our chief bond of unity, and as such cannot be lightly dealt with; but no rational man will accept it as the last and highest standard of conduct. While one cannot grow an inch in a day, it does not follow that he cannot grow at all. We accept the authority of what is, but preëminently the rightfulness of what should be; we blend them as best we can. The sense of the incongruity of human action only makes us the more farsighted. All improvement militates against some feelings, but does not thereby lose its authority. Duties and excises based on consumption trespass on the resources of the poor, already too limited. An income tax, pressing lightly on inadequate means, falls as a duty on those best able to meet it, and thus concurs with the eternal fitness of things. The goal is national as well as individual, and when we have fairly caught sight of it the blood should be stirred and the pace quickened. One can no more be driven by expediency simply, in national than in individual growth. The long and the short stretches of life are both under a double law. To feel those laws and obey them is the highest national, as it is the most perfect individual, wisdom.

JOHN BASCOM.

MEMOIRS OF AN UNHAPPY PRESIDENT.*

Fifty years have passed since James Buchanan, retiring from the four unhappy years of his presidency, brought to a close a long and industrious political career. A sincere believer in old-school doctrines of strict construction, and honestly intent upon compromise and peace, he bore with him to private life the bitterest criticism of the inefficiency of his acts and the insincerity of his motives, and was objurgated both by the North and by the South which he had so vainly tried to hold together. Deeply persuaded of the rectitude of his course in this as in former parts of his public life, he prepared in his retirement an extended defence of his administration, which he published in 1866 with the title "Mr. Buchanan's Administration on the Eve of the Rebellion." Some years later, his voluminous private papers were used by Mr. George Ticknor Curtis in the preparation of a biography which was published in two large volumes in 1883. In 1895 appeared a volume of essays under the title "Turning on the Light: A Dispassionate Survey of President Buchanan's Administration from 1860 to its Close." This was written by Horatio King, who was assistant postmaster-general under Buchanan, and became acting postmaster-general when Mr. Holt was appointed Secretary of War. But neither this, nor Curtis's able work, nor Buchanan's own *apologia*, has done much to relieve the unfortunate President from the severe judgment of historians as to the weakness of his course in the years before the Civil War. One finds the strictures of Mr. James Ford Rhodes only a little less severe than those of von Holst; to Professor Hart it is still "the profligate administration of Buchanan"; while Admiral Chadwick writes of "the lawyer wrapped in the technicalities of his profession, with a character developed into the softness which comes with continued success, chiefly the result of encountering no obstacles; . . . the mediocre politician, a being who always seeks to work on the line of the least resistance."

Possibly destined to be the foundation for a more successful defence of Buchanan's policy as President, and certainly to be the basis of all future accounts of his career, there now comes from the press, in twelve handsome octavo volumes, a splendid edition of the "Works of James Buchanan." In the Introduction, the

*THE WORKS OF JAMES BUCHANAN. Edited, with an Introduction, by John Bassett Moore. In twelve volumes. Philadelphia: The J. B. Lippincott Company.

editor, Professor John Bassett Moore, explains that it is to the devotion of Mr. Buchanan's niece, Mrs. Henry E. Johnston (formerly Miss Harriet Lane), that this series is due. For the documents which fill the twelve volumes the editor has drawn upon the Buchanan papers now deposited with the Historical Society of Pennsylvania; upon Curtis's biography, which contains some writings missing from the manuscript collection; upon the "Annals of Congress," the "Register of Debates," and the "Congressional Globe"; upon the executive and diplomatic archives of the United States, with which Professor Moore's life-work has given him an intimacy most valuable for the task in hand; and upon various manuscript collections chiefly in the Library of Congress, such as the Polk, the Jackson, the Van Buren, and the Holt correspondence.

For Buchanan's congressional career, Professor Moore has reprinted a judicious selection of his speeches; but a detailed synopsis makes it easy to refer to the congressional documents. In presenting Buchanan's letters and state papers, the editor frequently prints letters or extracts of letters from other sources which serve to throw light on the text. A most conspicuous instance of this is found in connection with the famous reference in Buchanan's inaugural address to the expected decision in the case of Dred Scott. Professor Moore prints (vol. x., pp. 106–108) a letter from Associate Justice Catron and one from Associate Justice Grier, which indeed show that there was a confidential correspondence with the President-Elect prior to the decision, but also point to the conclusion that the determination to enter into the whole question of slavery in the territories was not due to the wish of Associate Justice Wayne, but was rather chargeable to the minority of the court — to Associate Justices McLean and Curtis.

Throughout the work, Professor Moore for the most part expresses his own views very rarely, contenting himself with a helpful note here and there. Often he has to call the reader's attention to some omission or mistake in the reprinting of a document which he has found in Curtis's life of Buchanan. Into the last volume of the work he has gathered the biographical material concerning Buchanan, — the President's own account of his administration; an earlier autobiography; and a sketch by Buchanan's nephew, J. Buchanan Henry. To these, Professor Moore has added a discourse upon "Buchanan's Administration on the Eve of the Rebellion," read in January, 1908, before the Cliosophic Society of Lancaster, Pennsylvania, by the Honorable W. U. Hensel. This Professor Moore considers an able address. Finally, besides devoting some words of appreciation to the positive side of Buchanan's career — his "laborious industry," his "capacity for business," and his rehabilitation of the work of the Department of State — he finds room in his Introduction to criticize the harsh judgment of Buchanan, which, as we have suggested in the beginning of this review, has been his fate at the hands of American historians. The work is made the more helpful by an unusually excellent index.

St. George L. Sioussat.

Recent Fiction.*

"The Winning of Barbara Worth," by Mr. Harold Bell Wright, is a story of the Southwestern desert, of a sunken basin called La Palma de la Mano di Dios, skirted by the Colorado River, but separated by a barrier from its life-giving waters. It is a story of Reclamation and Good Business (the capitals are the author's), written by an enthusiast who has also a sense of the dramatic human values of such a theme. On the business side, it tells of a titanic struggle with nature, in which an astute individual triumphs over a conscienceless corporation; on the romantic side, it tells of the making of a man out of an engineer, and of his reward in winning the love of the heroine. Barbara is a child found in the desert after her parents have perished in a sand-storm, and adopted by the astute individual above mentioned. She grows up a true child of the desert, loving its mystery, but eagerly interested in the effort to reclaim it for human use. When the

* The Winning of Barbara Worth. By Harold Bell Wright. Chicago: The Book Supply Co.

His Rise to Power. By Henry Russell Miller. Indianapolis: The Bobbs-Merrill Co.

The Common Law. By Robert W. Chambers. New York: D. Appleton & Co.

The Ne'er-do-well. By Rex Beach. New York: Harper & Brothers.

Quicksands. By Fannie Heaslip Lea. New York: The Sturgis & Walton Co.

Esther Damon. By Mrs. Fremont Older. New York: Charles Scribner's Sons.

The Royal Pawn of Venice. A Romance of Cyprus. By Mrs. Lawrence Turnbull. Philadelphia: The J. B. Lippincott Co.

Nobody's. By Virginia Demarest. New York: Harper & Brothers.

The Glory of Clementina. By William J. Locke. New York: The John Lane Co.

The Old Dance-Master. By William Romaine Paterson. Boston: Little, Brown, & Co.

Drender's Daughter. By Netta Syrett. New York: The John Lane Co.

Dividing Waters. By I. A. R. Wylie. Indianapolis: The Bobbs-Merrill Co.

mighty task is accomplished, it is only fitting that she should become the wife of the engineer whose qualities of finer manhood the work has developed. Incidentally, the secret of her parentage is at last revealed, and it proves the means of reconciling her adoptive father with the head of the corporation which had been his unscrupulous foe until nature took a hand in the game and justified Worth's far-seeing plan. The story has a great deal of character-interest, and of the interest that goes with tense situations and the solving of difficult problems. Its materials have been used many times before, but they are made to seem almost fresh by the largeness of their treatment. Still, the descriptive parts seem to us overdone, and the engineering situation, although described in great detail, and even illustrated by a map, makes too heavy a demand upon what understanding the average reader of novels may be presumed to possess. The style of the book is matter-of-fact, and without any sort of distinction. But in spite of its long-windedness, and of the stretches which rival its own desert in aridity, the story is not unmoving or unsatisfying, and we can see in it many of the elements of popularity.

A sickening condition of political corruption and misrule, against which war is waged single-handed by a stout fighter for civil decency, is the framework of "His Rise to Power," by Mr. Henry Russell Miller. It has become a favorite theme of the American novelist, and is, in fact, our modern version of all the dragon-myths of ancient legend. A town in western Pennsylvania is the place of action. The hero is a reformer who is elected to the office of district attorney, and makes himself a terror to evil-doers. The local magnate has a daughter with whom the hero falls in love. Presently, it becomes his official duty to expose the rascalities of the magnate; but the plea of love weakens him, and he hushes the matter up. Also, when the popular agitation for reform subsides, he finds himself without a following, for the fickle public has no lasting use for such an idealist. But the governorship tempts him, and he finds it within his reach if he will but make terms with the machine. Again he weakens, and salves his conscience with the specious old plea which has so often made the angels weep. He will accept corruption as a means to an end, in the fatuous belief that his purity of ultimate purpose can pass through the fire unscathed, and that the larger good which he hopes to accomplish will justify his temporary treason to principle. It is a shocking moral, but one to which many actual examples give point. The line of conduct here indicated finds many defenders, and those who scorn it are denounced as "unpractical," but there is little hope for the body politic when its ills are sought to be cured by practitioners whose own moral sense is thus blunted. In the present case, we are led to believe that the hero is strong enough to stand his ground, and clear-sighted enough to see that lasting good cannot spring from the soil of evil; this makes his final defection particularly deplorable, and creates a contradiction in his character that exceeds the limitations of the novelist's warrant.

The cat is named Gladys. A name less aristocratic would hardly be in keeping, since the book in which pussy plays her part is a novel by Mr. Robert W. Chambers. It is a novel written throughout in a high artificial key — the key of "society" in its fine flower of sophistication, affected by an artistic interest. Whether in the drawing-room or the studio, its characters invariably converse by means of a slangy sort of banter, and their superiority to the common herd is implicit in every phrase of these verbal encounters. Their talk is interminable, and all of it is spiced with a kind of wit which might be amusing in occasional flashes, but becomes intensely wearisome as a continuous display. When something like seriousness is aimed at, we get fine-spun sentiment and moral quibbling. In short, the book keeps us in a hot-house atmosphere which leaves us gasping for a breath of fresh air. The story is simple enough; a girl poses for a painter as his model, and presently the two find themselves ultra-romantically in love. But the painter has the bluest of blood in his veins, and the members of his family are horrified at the thought of his marrying such a person. The young woman then suggests that marriage is only a convention, and says that for her part she is quite willing to dispense with it. Whereupon the man comes out strong as a pattern of noble high-mindedness, and will have none of the proffered sacrifice. Finally, the family is won over by the appealing charm of the young woman, and the event is as moral as any one could wish. Stripped of its trappings, the story is thus seen to be of the most commonplace, and the trappings are themselves mainly meretricious. It takes more than five hundred pages to deal with this complication, and they are entitled "The Common Law," which means just the law of social decency in the relations between men and women. The author does much skating on thin ice before this safe conclusion is reached, and the skating is the *raison d'être* of the whole affair.

From Alaska to Panama is a jump, but we are glad that Mr. Rex Beach has taken it, for his story of "The Ne'er-do-well" who made good in the Canal Zone is far and away the best novel that he has thus far written. Young Kirk Anthony does not promise well for a hero at the start. He is a "star of the gridiron," and his reckless conduct has caused his father (the railway magnate) to give him up as hopeless. We first meet him as the central figure of a drunken orgy in the Tenderloin, in which he becomes almost guilty of murder. He is rescued from this scrape by being drugged and having his pockets picked, after which he is shanghaied on a steamer sailing for the Isthmus. He wakes up on board, the next day, to discover that he has not a cent to his name, and that his only asset is a prepaid transportation ticket. Even this is made out in another name, which is in turn the alias of a fugitive embezzler. Here is a des-

perate situation indeed, and when he lands his troubles are only beginning. The American consul at first befriends him, and takes him at his word; but soon grows distrustful, and turns him upon the street. He then gets into a scrimmage with the authorities, and acquires an inside acquaintance with a Spanish prison. From this plight he is rescued by the American minister's wife, who is really the power behind the diplomatic throne, and has already befriended him on the voyage. Through her influence he gets a position on the railway, and is rapidly advanced. Being of railway extraction, he takes to the work like a duck to water, and for the first time in his life becomes a useful member of society. But the woman who has befriended him is also indiscreet enough to fell in love with him — a fact of which he remains unsuspecting until she has fairly thrown herself at his head. His one indiscretion in this quarter is limited to a single impulsive kiss, of which he is heartily ashamed. Meanwhile, he falls head over heels in love with a fascinating damsel, the daughter of one of the proudest Spanish families of the Isthmus. After this, the excitement grows fast and furious. He weds the damsel almost under her father's nose; then the diplomat, insanely jealous, accuses him of a fault of which the boy is wholly guiltless, and afterwards takes his own life. Then Kirk is held as an alleged murderer, and a sleuth from the States appears to arrest him for embezzlement. Finally, the father appears on the scene, and there is a great clearing-up. There is a good deal of humor in the tale, and of a sort that we had not supposed within the author's reach. This is particularly displayed in the antics and speech of one Ramon Alfarez, the hero's persecutor and rival, and in the doings of the Jamaican negro with a Scotch-cockney dialect who attaches himself to Kirk's fortunes with dog-like devotion. As a breezy, animated, romantic yarn, this book would be hard to beat; and not the least of its charms is its irrepressible boyishness.

The most threadbare of themes, which will nevertheless keep its vitality as long as novels are written about men and women, once more engages our attention in Miss Fannie Heaslip Lea's "Quicksand." A young woman with a temperament marries a man without one. For a time his simple sincerity and downright manliness hold her affections; but she at last becomes vaguely conscious of a void in her life. This is by way of being filled when a young man who also has a temperament appears upon the scene. The dallyings of these two under the pretence of friendship soon create the familiar triangular situation, and the crisis is brought about by the ancient device of a storm, from which the heroine takes refuge in a mountain cabin opportunely occupied by the hero. They arrange to take flight together, when the bullet of a feudist tragically solves the problem by ending the hero's life, and incidentally making a sort of real hero out of him; for the bullet which he intercepts is aimed at his friend, the husband whom he has plotted to betray. The latter never learns how near his happiness has come to shipwreck, and the wife expiates her sinful intention by bearing in secret the burden of her guilt. All this takes place among the mountains of Virginia, in a community whose inhabitants are mostly gossips keen upon scandal-mongering. The novel would hardly be worth noticing were it not told with a rather exceptional grace of manner and a skill in both invention and characterization. Ethically, it comes dangerously close to the border-line in its enlistment of the reader's sympathies with the clandestine romance of the two lovers.

A village somewhere in the State of New York is the scene of Mrs. Fremont Older's "Esther Damon." The heroine is the daughter of a Methodist zealot who represents a type which was not uncommon forty or fifty years ago, and which probably still survives in remote countryside localities. Esther chafes under the artificial restraints imposed upon her in the name of religion, and her rebellious blood leads her into the fatal course of a secret love affair with the worthless son of the village saloon-keeper. When the consequences of her error are made manifest, she is driven from home by her outraged parents, and becomes a social outcast. The hero of the novel is Robert Orme, a man of artistic nature, a gentleman by instinct and breeding, who is driven by the nagging of his colorless and conventional wife to desperation and drink. When their house has been sold over their head, and Orme lies drunken in the gutter, his wife leaves him, and he also becomes a village outcast. The story is mainly concerned with the process of his self-reform and gradual restoration to dignity and self-respect, with the growth of his love for Esther and their mutual avowals, and with her act of renunciation, decided upon in the excitement of an evangelistic revival, which sends her to the New Hebrides as a missionary. This is the real *dénouement* of the action, although upon a closing page we are told that Esther returns after many years and finds Orme waiting for her. The story is vividly told, and has a sort of crude power. It offers, moreover, what we take to be a faithful delineation of the modes of social and religious thinking that were characteristic of many of our rural communities a generation ago.

In the latter part of the fifteenth century, the island of Cyprus was a prize coveted by many powers. Its King Janus, of the house of Lusignan, had dislodged the Genoese, and placed himself under the protection of the Sultan of Egypt, thereby incurring the displeasure of the Holy Father at Rome. The right of Janus was disputed by his sister Carlotta, and in this factional strife other powers saw their opportunity. Naples intrigued against the ruler, and Venice sought to attach him to her interests. The latter gained her end by contracting for him an alliance with Caterina Cornaro, the daughter of one of her most patrician houses. It is the story of this ill-fated girl-queen that Mrs. Lawrence Turnbull gives in "The Royal Pawn of Venice," a historical romance far out of the common

in its solidity of foundation and skill of craftsmanship. Beginning with the embassy which proposes the alliance to the Signoria, the story continues with a brilliant account of the nuptials, followed by an account of the brief wedded life of the new Queen of Cyprus. Then comes the tragic death of Janus, the birth of their child, the nefarious seizure of the child by the Council in the pay of Naples, the concessions extorted by terror from the frantic mother, the rally of her defenders, the child's death, and the gift of Cyprus to Venice by the bereaved mother, who is perplexed in the extreme by the conflict between love for her adopted country and the plea of her Venetian patriotism. In all this varied history, she is indeed a pawn moved upon the diplomatic board by powers beyond her control. What is more to the point from the artistic standpoint is the fact that she is pictured for us with a penetrative sympathy that makes of her much more than a puppet — nothing less than a real woman of pure and exalted ideals, whose tragic destiny we may not contemplate unmoved. This sincere and graceful romance seems to us much the best piece of work that Mrs. Turnbull has thus far produced.

The horror in which Southern sentiment holds any mingling of the blood of whites and negroes, or even any sort of association that implies social equality, has been the motive of many novels. They are unpleasant novels, because their theme is essentially repellant; and Miss Virginia Demarest's "Nobody's" would offer no exception were we not made to surmise before reading very far that the beautiful and sensitive heroine, who suffers untold agonies because she is reputed to have a trace of black tincture in her veins, is really of the purest white extraction, and quite legitimately the object of the hero's devotion. The explanation of how the horrible misunderstanding comes about takes us far back into the past. A feud between two families, a love-affair between the son of one and the daughter of the other, the man's death in a duel before he has had time to make legal reparation for the wrong done the woman, the birth of a girl child, and the mother's dying effort to save her name by having it believed that this child is the illegitimate offspring of her faithful (partly-colored) nurse, — these are the elements of the tragic complication which blights the girl's life when she grows to womanhood. It takes a hero from New York, visiting his sister in her Tennessee home, to discover the trail of the truth, and, moved by his love for the girl, to clear away the mystery and free her from the curse. The truth is so apparent, after we have been given one or two hints, that it strains our credulity to assume that no one but the hero has any suspicion of it; and this is the chief structural defect of the novel. Otherwise the story develops logically, is rich in incident and dramatic situation, and romantic enough in feeling to satisfy the youngest mind. It has no psychology worth mentioning, but it has a good deal of superficial charm.

Welcome in any case, and doubly welcome because of its appearance in the dullest season of the publishing year, is "The Glory of Clementina," by Mr. William J. Locke. It is not so much of the ingenuity of his invention, although this is out of the common, that Mr. Locke allures us, as it is by the whimsicality of his style and its rich allusiveness. His later books have a charm and a degree of finish that delight the cultivated sense; they exhibit a familiarity with the world of ideas that makes them singularly acceptable to the cultivated intelligence. The scholarship with which they are invested is too lightly worn to be oppressive, and they fairly sparkle with humor — albeit a humor of dry and even sardonic type. Their conversations are not too brilliant to be natural, their reflective passages are crammed with suggestiveness, and their characters, sometimes quaint almost to the point of caricature, finally force themselves upon our acceptance on their own terms. Clementina, for example, the woman who has sought refuge in art for the blighted romance of her girlhood, who has become famous and eccentric at the same time, whose bluntness of speech matches the roughness of her exterior, is a true woman at heart, and the author compels her acceptance as such after he has done everything in his power to make it seemingly impossible. It is an artistic *tour de force* which transforms the harsh and dowdy creature of his opening chapters into the splendid figure who adorns the closing pages. For it is Clementina's "glory" to yield at last to the instincts of essential womanhood, and give free play to the emotions which she had thought were dead within her. The partner in her St. Martin's Summer romance is Dr. Quixtus, a dear, dessicated soul, an anthropologist of European fame, to whom his science seems to be all that is needed for a completely satisfactory existence. He, too, has his awakening, and it is brought about by a singular device. By nature the kindliest of men, doing good in many unostentatious ways, he is suddenly embittered by a series of discoveries which reveal to him some of the mean and malignant aspects of human nature. As one shock succeeds another, his faith in his fellow-man gives way, and he is turned into the most desperate of cynics. He determines, moreover, not to remain passive under the revelation, but to embark upon a career of the most diabolical wickedness, and sets about devising subtle schemes for making other people miserable. The madness runs its course until it is cured by its own excess, and certain discoveries of unexpected goodness restore his lost faith in mankind. It is the situation of Labiche's familiar farce, elaborated.

Several years ago, Mr. William Romaine Paterson, writing under the name of "Benjamin Swift," produced a number of novels incisive in their characterization, which left an acrid taste. After a considerable interval of silence, he now gives us "The Old Dance Master," which shows him in a new light. The years have mellowed him, making him a more human and lovable writer than the caustic

satirist we once knew. He tells us that the new book "simply grew during three years in a mind that was busy with different, very different things. Out of a chaos and phantasmagoria of characters, impressions, suggestions, there gradually began to emerge the face and figure of a pleasant old man, one Habenichts, who had been buffeted but not vanquished by Fortune." The creative process thus outlined was happy in its issue, for Habenichts finds his way straight to our affections, and his story is simply a fairy tale of real life. Sam Larkin's cab-yard is the starting point of this joyous romantic development, and Jellini's Dancing Academy in Tottenham Court Road is at the focus of interest. Jellini is only a name, for the institution is managed by Habenichts, a decayed Viennese gentleman whose hobby is the dance, of which he has published a ponderous history in twelve unread volumes. He wins for his academy the distinguished patronage of Sir John Marduke, an aristocrat of exaggerated philanthropical tendencies, who in an unguarded moment persuades his son Monty Marduke to accompany him to a pupil's reception. Monty goes reluctantly, gets sight of the lovely Dorothy Larkin, and is done for. To his father's horror, he insists upon making the young woman's acquaintance, dancing with her, attaching himself to her for the rest of the evening, and escorting her to her cab-yard home. Except for a few stormy minutes a day or two later, he does not see her again for nearly two years, but he is determined to make her his wife, and does. It turns out that Dorothy is not a Larkin at all, but the illegitimate offspring of the late Earl of Swaffham, and the first thing is to rescue her from her step-father, her two dragon-aunts, and the amorous cabby who sighs for her love. This is done with the connivance of Habenichts, who puts her in the care of her aunt, the Duchess of Berkshire, greatly astonished to learn that she *has* a niece. Her new guardian proves sterner than the aunts of the cab-yard, and Monty is kept languishing for a sight of Dorothy until she has been put through a long course of educational sprouts. Since this is all a fairy tale, Monty remains determined and faithful, getting his reward in the end. Meanwhile, Sir John is put under restraint before he has had time to squander the whole of his fortune, and Monty is able to bestow ample largess upon the old dance master to whom he owes his happiness. Then Habenichts turns out to be a Baron of the Austrian Empire, which discovery gets him into the good graces of the Duchess of Berkshire, and leads to complications only hinted at in the present volume, but which the author half promises to make the subject of a second novel. We shall eagerly await this sequel, for Habenichts is the best of company, and only regret that we are unlikely to have further acquaintance with his fellow-boarders in Mrs. Wix's Residential Hotel, or with the disappointed cabby, or with Larkin and his redoubtable sisters. These "low life" types are worthy of Dickens, and give occasion for many of Mr. Paterson's most animated and picturesque pages.

In "Drender's Daughter" Miss Netta Syrett has given us a surprisingly good novel, and considerably surpassed her previous work. It abounds in life, it is strong and convincing in its analysis of character, and its interest is sustained at a high level throughout. In a certain sense, it is a novel with a thesis; but this is developed naturally and unobtrusively, so as not to clog the action. The one noticeable defect of the work is its constant belittling of the social reformer, who is by no means always the cold-blooded and priggish sort of person here described for us in the character of Leonard Chetwynd. This man, who has great wealth, and a desire for social usefulness which exceeds his capacity, establishes a model colony upon his estate, and engages in many other uplifting enterprises of the kind that are made futile because they do not take human nature sufficiently into account. His chief experiment, as far as the human interest of the novel is concerned, is performed upon the girl whom he takes as a child from the family of one of his tenants with the purpose of making her his wife when she shall have been reared in accordance with his ideas. It is a "Sandford and Merton" experiment, and naturally goes awry. To begin with, the girl is not of the hardy peasant stock that he had thought her to be, but the illegitimate offspring of a man of his own social class. She inherits her father's qualities, and develops the artistic temperament. Nevertheless, the plan of her guardian is consummated, and she becomes his wife. In the course of time, she discovers her father, and falls in love with an old-time playmate. Finally, the tangle is straightened out by Chetwynd, who finds a mate of his own kind, and defies the conventions by eloping with her. This suits the plans of the young people, who had been upon the point of doing the same thing, and clears the way for their legal union. The story thus seriously outlined is enlivened by a good deal of delicate comedy, and is written in a flexible style which proves equal to the varied demands made upon it.

Miss Wylie's "Dividing Waters" is an international novel of a kind that is less frequently met with than it was some years ago. In this case, the marriage is contracted between an English girl and a German army officer. The heroine is the high-strung daughter of a clergyman, and she rejects the offer of her steadfast English lover in favor of the more romantic German wooer. She has, however, in a moment of weakness, impelled by a quixotic notion of renunciation, given the former to understand that she would be his wife, and although the pledge is promptly taken back (by letter) its withdrawal fails to reach her suitor, who is in the wilds of Africa. When he returns to claim his bride, he finds her married, and the fact that she has failed to tell her husband about the entanglement leads to complications. Particularly does this concealment

clash with the German standards of honor; and this is not the only conflict that comes from the union, for the girl cannot fit herself into the life of an alien people, and the glamour of her romance wears off as she discovers that her new existence must be led under narrowly restricted conditions both as to material comfort and social environment. Then comes the war scare, and she is fairly distracted between the claims of her English patriotism and the new German allegiance to which her husband considers her bound. The climax comes when, believing a declaration of war imminent, she hurriedly flees from Berlin to take refuge in her English home, just at the moment when her husband (although the fact is unknown to her) is to fight a duel in defence of the honor which her indiscreet conduct has seemed to impugn. He is dangerously wounded, and when she learns of his condition, she hastens to his side, like a modern Isolde, just in time to save his life. She retains our sympathy, although she acts foolishly at times, because her love emerges strengthened from its trials. Both the husband and the discarded but faithful lover are almost too superhuman in their goodness to be true, and the writer has not escaped the peril of over-sentimentality. She tries to hold the scales fairly in her comparison between German and English standards and ways of living, and is evidently much impressed by the German ideal of duty to the nation as paramount to all the claims of personal interest. In fact, she seems to be making a covert plea to her fellow-countryman to adopt the continental policy of militarism, and in this the book must be reckoned as mischievous. Its pages contain a good deal of slovenly writing; and the writer's German is very shaky, to judge from the number of mistakes which are found in the simple expressions with which her novel is peppered.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Folk-lore in modern Greece.

It is a genuine pleasure to welcome such a book as "Modern Greek Folklore and Ancient Greek Religion," written by Mr. John Cuthbert Lawson and published by the Cambridge University Press (Putnam). Not only does it give the first adequate English treatment of the subjects implied by the former half of the title (for which we have had to go to Bernhardt Schmidt and Poletes); it also represents the work of a pioneer "in attempting on a generous scale to exhibit modern Greek folklore as an essential factor in the interpretation of ancient Greek religion." How strongly this latter aspect of his work appealed to our author may be seen in his conclusion that "the oral tradition of a people who have instinctively clung to every ancient belief and custom is, even after more than two thousand years, a safer guide than the contemporary writings of men who deliberately discarded or arbitrarily modified tradition in favour of the results of their own personal speculations. First, then, the peasants of modern Greece must furnish our clue to the popular beliefs of antiquity; afterwards we may profitably consider the use and handling of those beliefs in ancient literature." Mr. Lawson spent two years in Greece (1898–1900), and one must envy him his initial researches even as one congratulates him on their outcome. In every nook and cranny of Greece, from muleteers and boatmen, from priests and peasants, from "Demetris and Constantines and rare anachronistic Epaminondases," he gathered humble but invaluable material. Over this and the literary sources he labored for about ten years, and the book bears evidence alike of the richness of the author's material and the ripeness of his study. The subject matter is arranged in the following order: "The Survival of Pagan Deities," "The Communion of Gods and Men," "The Relation of Soul and Body," "Cremation and Inhumation," "The Union of Gods and Men." In these days of aridity of presentation, a reviewer is glad to note that Mr. Lawson heightens the acceptability of his contribution by a style that is always clear and often fine. To any of our readers who are interested in such subjects, we can commend the book most unhesitatingly, with the perhaps unnecessary warning that they must naturally expect to differ from the able author about many interpretations, and that occasionally they will find a group of pages where the interest will be lowered except for the technical student of philology. The volume contains over six hundred pages, and is an excellent example of good bookmaking.

Misinterpretation of a great leader.

With all his faults, the late Tom L. Johnson was worthy of a more carefully and intelligently written biography than the volume which comes to us from the pen of Mr. Carl Lorenz, through the A. S. Barnes Company. Though a friend and admirer of his subject, Mr. Lorenz does not really understand either the virtues or the faults which entered into the make-up of Tom L. Johnson. Indeed, he seems singularly lacking in any consistent line of demarcation between faults and virtues. Again and again he gives Mayor Johnson credit for high ideals and honesty of purpose, and yet we find him saying: "His friends ever claimed that he was not in politics for personal ambition, but for the cause of the people. Yet neither his actions nor his character warranted such an assumption. It is more likely that he espoused the cause of the people because it would serve him as a ladder to climb into high office." There could not be a more radical misinterpretation of the man. He was wrapped up heart and soul in his attempt to work out certain political principles which he had espoused; and the one serious weakness of his nature lay in the lack of a nice moral discrimination as to the means which he might allow himself, with the good of the city of Cleveland and the people in general in view. He put himself forward not at all because he wanted office for his own glorification, but because he had large faith in his own capacity

to bring about the ends in view. His fundamental type is not an unusual one in American political life, but it had behind it a tremendous practical efficiency. Nor did the political reverses near the end bring his life so near the line of actual failure as the reader of this inadequate biography, without further information, might be led to infer. A really competent account of his career, with a just analysis of his personal and political character, would be of great value to seekers after right lines of social and political progress, and we hope that the evident place for such a work may not long remain unfilled.

Fables of submerged treasure.

Mr. Ralph D. Paine's "Book of Buried Treasure" (Sturgis & Walton) is a veritable cyclopædia of history and legend relating to the innumerable deposits of fabulous wealth that, at one time or another, have been either involuntarily or purposely made in the ocean's depths or the dry land's secret hiding places. "The Pirate's Own Book," the records of Captain Kidd's adventures, the chronicles of early voyagers, the histories of exploration and discovery, have been drawn upon in the compilation of this attractive volume, which is sure to appeal to every normal boy, and may start more than one hot-headed reader in quest of this or that buried treasure. Indeed, the author has foreseen this possibility, and he has thought that "a concise directory of the best-known lost and buried treasure might be of some service to persons of an adventurous turn of mind." Therefore he has appended a "tabloid guide for ready reference," as likely to "prove helpful, particularly to parents of small boys who have designs on pirate hoards, as well as to boys who have never grown up." Yet his tabloid guide holds out little encouragement to the treasure-seeker. As to certain gold sunk in Lake Guatavita near Bogota, for example, he plainly says: "To find this gold involves driving a tunnel through the side of a mountain and draining the lake. This is such a formidable undertaking that it will not appeal to the average treasure-seeker, unless, perchance, he might pick up a second-hand tunnel somewhere at a bargain price. Even then, transportation from the seacoast to Bogota is so difficult and costly that it would hardly be practicable to saw the tunnel into sections and have it carried over the mountains on mule-back." With such warning hints as this, the book is not likely to demoralize our youth, whom it will certainly interest, as well as their elders of youthful mind.

A Nietzschean interpretation of religion.

Any book which sets out to be descriptive, but is admittedly written from an *a priori* standpoint, should be viewed with suspicion. Mr. J. M. Kennedy's "The Religions and Philosophies of the East" (Lane) amply justifies such an attitude. The author attempts to describe the main religions of Asia and India, and to evaluate them from the standpoint of Nietzsche's view of good and evil; and he goes to this trouble (to quote his own dedication of the book) "*ad majorem Nietzschii gloriam.*" Even if there were no question of the author's preconceived view of religion as something "invented" in the interest of certain classes or types of men who managed to survive through the institution of suitable protective religions, it is doubtful if the many religions he considers could possibly be given adequate historical and expository treatment in the compass of 267 pages. Having shown, to his own satisfaction, the position of religion in the East, the author applies the results to conditions in the West. Some of these comments of a self-styled disciple of Nietzsche may prove diverting. Postulating that national deterioration comes, not from immorality or loss of solidarity within a nation, but from the loosening of lines of caste and the consequent mixture of good and mediocre blood, he goes on to say: "A more noxious combination of races, or rather tribes, than those in the United States of America, it would be difficult to find." Of Christianity Mr. Kennedy says: "The Roman Catholic priest, who thinks for his flock, is a much more noble figure than the Methodist preacher whose congregation 'think for themselves.' It is gratifying to observe that the Church of England is every year approaching more and more closely to the Church of Rome in this particular respect. But Christianity must not be imposed on higher spirits who do not want it." It is probable that Mr. Kennedy is alone in his gratification at tendencies which other people do not appear to observe, and which, were they apparent, would simply be set down as back eddies in the onward flow of the movement toward a wider democracy and the diffusion of truth.

Some striking characteristics of Thackeray.

Mr. Lewis Melville, who has written understandingly and well, in books and magazine articles, of his beloved Thackeray, now collects a number of these fugitive papers into a handsome volume, "Some Aspects of Thackeray" (Little, Brown & Co.). Three entirely new chapters are added, dealing with "Thackeray and the Dignity of Literature," "Thackeray and the Newgate School of Fiction," and "Some First Editions of Thackeray." Among sundry other utterances of Thackeray on the dignity of his calling, somewhat in the Colonel Newcome vein and by no means free from platitude, we find the following: "The literary character, let us hope or admit, writes quite honestly; but no man supposes he would work perpetually but for money. Neither, probably, would he write perpetually for money and nothing else." Again, with a sense of the necessary part played by mediocrity in literature, he says: "Out of regard for poor dear posterity and men of letters to come, let us be glad that the great immortality number comes up so rarely. Mankind would have no time otherwise, and would be so gorged with old masterpieces, that they would not occupy themselves with new, and future literary men would have no chance of a livelihood." Mr. Melville's abundant quotations from Thackeray are apt, and generally enlivening, even if he does not

always indicate the exact source of the quotation. Among the "aspects" under which the great novelist is considered are those of reader and critic, where he nowise brilliantly shines, of balladist and of artist, where he is of course delightful, of parodist of the Newgate school of fiction, of friend to Dickens and warm eulogist of his works, of pen-picturer of eighteenth-century London, and so on. Numerous illustrations help to sustain the interest of the work.

Old times in Ohio.

The charm of pioneer life in the backwoods is felt in every chapter and almost every page of "A Buckeye Boyhood," from the pen of a Buckeye author of note, Dr. William Henry Venable, and from the publishing house of a Cincinnati firm, the Robert Clarke Co. From the infancy of the boy "Tip," who is unmistakably the chronicler himself, in the fourth decade of the last centnry, to the casting of his first presidential ballot for Lincoln in 1860, the homely and engrossing narrative holds the reader's willing attention through a variety of scenes and incidents such as every genuine American has some fading knowledge of, either from childhood experience or from ancestral tradition. The little log schoolhouse, with its uneven floor of puncheons and its rude door swinging on strap hinges, a door later to be burst in by a pale and consumptive Yankee schoolmaster with a fence-rail for a battering-ram, as the surprising sequel to a barring-out frolic, plays its familiar but always freshly interesting part in the rural history. The vast forest, with its delights and its perils, also furnishes its element of the adventurous and picturesque. A little later, the advent of the railway and the dazzling allurements of the wonderful city of Cincinnati enliven the narrative. But "Tip" came of a family with a passion for books, a family that gathered after supper around the evening lamp and enjoyed together the latest procurable good novel or biography or history or other readable and profitable work; and so we trace the nurture and growth of the future poet, historian, and novelist, whose early years he himself has so entertainingly described.

Romances of "Genoa the proud."

As long ago as 1766, Smollett in his "Travels through France and Italy" said of Genoa: "I had a curiosity to see the palaces of the Doria and Durazzi, but it required more trouble to obtain admission than I was willing to give myself." For this, or some other reason, it remains true that "Genoa the Proud" is one of the least known of all Italian cities. Hence it is worth while to consult Mr. Edgcumbe Staley's "Heroines of Genoa and the Rivieras" (Scribner), with its two dozen fine illustrations, mostly reproductions of little-known paintings housed in Genoese palaces. Unfortunately, the author has a passion for fine writing, and it sometimes leads him astray from the straight paths of fact. For example, in the concluding chapter, "Riviera Romances," he is betrayed into calling Lerici "the home of poets," after this fashion: "Villa Maccarini was Lord Byron's home — Villa Magni, Shelley's. Peace, beauty, and repose were in the atmosphere of the old-world town, slumbering in its wealth of ambrosial gardens. . . . Tears sprang copiously from the eyes of sorrowing peasant women, gathering kelp, who discovered, on July 22, 1822, two battered corpses, cast up by the turbulent sea at Bocca Lerici — they were John Williams and Percy Bysshe Shelley." Scarcely one of the statements of these resounding sentences is true. Shelley's house on the Bay of Lerici, when he lived in it, was called Villa Maccarini; since then, a third story has been added and its name changed to Villa Magni. Byron never lived in it, nor is there any record of even a visit there by him. The house is not located at the town of Lerici, nor amid any "ambrosial gardens," but on the rocky shore of San Terenzo, then as now a fishing-village of the rudest type. If peasant women wept over any "battered corpses," they were not those of Shelley and Williams (the latter's name, by the way, was Edward, not John). The "turbulent seas" of Bocca Lerici had nothing to do with the disaster which cost the lives of the poet and his friend; this occurred a short distance out from Leghorn, and the bodies were recovered (but not on the same day) near Viareggio, a point much south of the Bay of Lerici. When such well-known facts as these are dressed up out of all recognition, doubts naturally arise as to the author's accuracy in more essential, though less familiar, matters.

Labrador: its history and present state.

Mr. W. G. Gosling, in a volume of some five hundred and seventy-four pages on Labrador (Lane), has brought together a great deal of interesting information in regard to the history and the present state of that interesting region. The author tells us that his design has been "to preserve the knowledge of the incidents which took place in the past, and which are likely to have some value in the development of the country in the future." The design is a laudable one, and would be altogether praiseworthy were it not for the fact that much of the information in this bulky volume was already accessible in modern books. The very titles of Mr. Gosling's chapters— "The Norsemen's Visit to Labrador," "The Cabots," "Jacques Cartier," "Search for the North-west Passage," "The English Occupation," "The Moravian Brethren," "The Americans on the Labrador," "The Boundary Dispute," "Dr. Wilfrid Grenfell," etc.,—at once suggest sources that are conveniently accessible to every reader; and it must be said that Mr. Gosling adds little of value to the discussion of such mooted points as the landfall of Cabot, the voyages of the Northmen, the derivation of the name Labrador, and the much-discussed boundary question. The text is also disfigured by numerous typographical errors, such as "Rodisson" for Radisson, "Grosseliers" for Groseilliers, "Hearn" for Hearne, "Hudson's Bay" for Hudson Bay, etc.

BRIEFER MENTION.

The "Secret Journals of the Republic of Texas, 1836–1845" constitute a historical document of the first importance for the student of American History, who will welcome their publication by the Texas Library and Historical Commission as the principal feature of the first biennial report of that organization.

A selection of "The Poetry of Victor Hugo," made for school use by Messrs. Pelham Edgar and John Squair, is published by Messrs. Ginn & Co. The poems are classified, and include most of the widely-known pieces. The "glossary of names" is a useful feature of the apparatus, but the editors confess that they have been unable to trace some of the names to any source.

"Trobador Poets: Selections from the Poems of Eight Trobadors," is a volume of translations made from the Provençal by Miss Barbara Smythe, and published by Messrs. Duffield in their "New Mediæval Library." Bertran de Born, Arnaut Daniel, and Peire Vidal, are three of the poets whose work has been drawn upon. A considerable amount of explanatory matter accompanies the text.

Mr. Raymond Garfield Gettell, the author of an "Introduction to Political Science," has now given us "Readings in Political Science" (Ginn) as a companion volume. It is a compilation of a type made very familiar of late years in the field of educational publication. The selections are for the most part brief, for they number upwards of five hundred, and they are arranged in a systematic classification.

The Baker & Taylor Co. publish a volume by Miss Christina Pollock Denison, on "The Paracelsus of Robert Browning," which gives the text of the poem, with a commentary, and essays upon the life and philosophy of its subject. The activities here displayed seem a little belated, in view of the declining interest in Browning, but the book has a certain degree of educational usefulness, and will doubtless find its small special public.

The "Historical Atlas" which Professor William R. Shepherd has prepared for the "American Historical Series" of Messrs. Henry Holt & Co., is distinguished from most other works of its kind by the great variety and ingenuity of its selection of maps. A few that have especially caught our attention are the "Development of Christianity to 1300," the "Ecclesiastical Map of Western Europe in the Middle Ages," the maps of "Mediæval Commerce," that of the "Conquest of Peru," and that of the "Distribution of Races in Austria-Hungary." We should hardly know where else to look for these, or for some others of the rich collection now provided.

A school room in which the memorization of the printed page and compulsory silence are conspicuously absent, and in which the pupil's hands and eyes are active, is the ideal, for the first three years of school life, held forth by Professor Davidson of the State University of Maine. In a small volume, "Motor Work and Formal Studies: A Provisional Syllabus for the First Three Primary Grades," are given the results of two of his students, Frank G. Wadsworth and Winthrop H. Stanley, in a pioneer study of the proper correlation of such hand work as is generally associated with the kindergarten and the more formal studies during the first years of school life. To this study, given in the form of a syllabus, Professor Davidson prefixes an introduction warning teachers against too great rigidity and formalism of discipline, when carrying out such a scheme of work for young children.

The ninth "grove play" of the Bohemian Club of San Francisco, as given a month ago on the occasion of the Club's annual "midsummer jinks," was entitled "The Green Knight" — the words by Mr. Porter Garnett, the music by Mr. Edward G. Strickler. In the beautifully-printed book of the play, now before us, we have, besides the text, an interesting explanatory introduction, a synopsis of the music, a diagram of the outdoor theatre, and plates illustrating the costumes. The exhibit is most interesting, and makes one wish that he might have witnessed the festivities. Here is something which may almost be described as an original art-form, springing from its native environment, and lovingly shaped in accordance with an ideal purpose.

For young persons, and for those little conversant with books and libraries, Mr. Gilbert O. Ward's elementary manual on "The Practical Use of Books and Libraries" (Boston Book Co.) will prove a useful guide. Its eight chapters deal successively with the structure and care of a book, the printed parts of a book, the card catalogue, the numbering and arranging of books in public libraries, reference books, magazines, the use of the library in debating, and buying books. "Do not use a match, a lead pencil, or a handkerchief" for a book-mark, counsels the author; and he might have added to his list of undesirable markers known to juvenile readers, jack-knives, candy, and chewing-gum. In the book-buying chapter, his advice on subscription books is this: "Books sold by subscription or through an agent should always be bought very cautiously, and when published by unknown publishers are best let alone."

NOTES.

The title of Mr. William de Morgan's forthcoming novel has been changed from "Bianca" to "A Likely Story" — thus keeping up the De Morgan tradition for distinctive nomenclature.

"Legends of Long Ago," being an English rendering by Dr. Charles Hart Handschin of Gottfried Keller's "Sieben Legenden," is announced as the second volume of "The Abbey Translations," to be issued shortly by the Abbey Co. of Chicago.

Mr. William Winter's articles entitled "Shakespeare on the Stage," which have been one of the most interesting features of the "Century Magazine" during the past few months, are soon to be published in book form by Messrs. Moffat, Yard & Co.

The American edition of Professor Archibald Henderson's critical biography of George Bernard Shaw, which has been the occasion of a merry newspaper war between the biographer and his subject, is to be published by Messrs. Stewart & Kidd of Cincinnati.

Two biographies of Count Tolstoi are in press for early publication One of these, to be issued by Messrs. T. Y. Crowell & Co., is the work of Mr. Nathan Haskell Dole, whose translations of Tolstoi are well known. The other is a translation from the French of M. Romain Rolland, the author of "Jean Christophe," and will bear the imprint of Messrs. E. P. Dutton & Co.

Edwin Asa Dix, who died very suddenly last month at the National Arts Club in New York, at the age of fifty-one, was best known as the author of "Deacon Bradbury," "Old Bowen's Legacy," "Prophet's Land-

ing," "Quincy Baxter," a life of Champlain, and a volume of travels in the Pyrenees. He was also a frequent contributor to the magazines, and for a while was literary editor of "The Churchman."

The formation of a society for the elevation of literary ideals is reported from New York, with a membership composed of former associates and pupils of Mr. George Edward Woodberry, at one time professor of comparative literature at Columbia, and well known to the larger public as author of "The Inspiration of Poetry," "Makers of Literature," an excellent life of Poe, and several volumes of verse, with other works. It is to advance the ideals for which he, as a teacher of literature, stood, without that cordial support from the university authorities which he seemed to deserve, that the new association has been formed among his disciples and admirers.

Lord Tennyson is editing a volume of personal recollections and appreciations of his father by various writers, which Messrs. Macmillan wiil publish under the title "Tennyson and his Friends." The chapters include "Early Reminiscences," by Emily Lady Tennyson; "Recollections of Tennyson," by the Master of Trinity; "Tennyson and James Spedding," by Dr. W. Aldis Wright; "Tennyson and FitzGerald," by the President of Magdalen; "Tennyson and Thackeray," by Lady Ritchie; "Tennyson and Dean Bradley," by Mrs. Woods; "Tennyson and Music," by Sir Charles Stanford; "Tennyson and Science," by Sir Oliver Lodge; "Tennyson and Religion," by the Bishop of Ripon; and "Tennyson and Art," by E. V. B.

A great awakening in Texas to the needs and opportunities of its young but already vigorous State University is the object of certain important resolutions adopted last commencement by the alumni association of that institution. It is hoped that by thus arousing public interest, and by offering substantial prizes for the best plans and suggestions, architectural and educational, for the material and intellectual development of the University, a state institution of higher learning may be built up that shall adequately represent the nobler aspirations and ideals of the great commonwealth of Texas. The raising of a sum of at least $125,000 for the work in hand has been undertaken by the alumni association. The whole scheme, as described in a leaflet sent out by Mr. John A. Lomax, secretary-treasurer of the association, is of large dimensions, and its full realization must take years of concerted effort and generous expenditure.

A third of a century of decimal classification successfully applied to hundreds, and perhaps thousands, of book collections, both public and private, is what Mr. Melvil Dewey can now complacently look back upon. Thirty-five years, to be exact, have passed since the famous Dewey system, conceived and elaborated in its inventor's undergraduate years, was put forth to supply a manifest need among librarians; and now the seventh edition of the work, naturally much amended and enlarged, makes its appearance. The repeated overhauling and correcting of this standard work remind one of that German thoroughness and scholarly conscientiousness that every year produce so many new-old books, *umgearbeitet*, *verbessert*, and *vergrössert* by their infinitely painstaking authors. Obviously, no scheme of book-classification can long remain thoroughly up-to-date in all its details. New fields of learned research are constantly being entered upon, and each has its indispensable literature.

Announcement List of Fall Books.

The classified compilation given herewith as the prospective output of new books for the Fall and Winter season of 1911–12 is, we believe, the largest list of the sort we have ever published. Including the two departments of "School and College Textbooks" and "Books for the Young," which on account of lack of space we are compelled to carry over to our next issue, our list of Fall announcements this year comprises nearly two thousand titles, representing the output of sixty leading American publishing houses. This list has as usual been prepared especially for our pages, from the most authentic information to be obtained. As affording a trustworthy bird's-eye view, as it were, of the forthcoming publishing season, its interest and value to every bookbuyer — whether librarian, bookseller, or private purchaser — will be at once apparent. All the books entered are *new* books — new editions not being included unless having new form or matter. Some of the more interesting features among these announcements are commented upon in the leading editorial in this number of The Dial.

Biography and Reminiscences.

Life of John Ruskin, by Edward Tyas Cook, 2 vols., illus. in photogravure, etc. $6. net.—Autobiographic Memoirs, by Frederick Harrison, 2 vols., illus.—The Record of an Adventurous Life, by Henry M. Hyndman, $2. net.—An Illustrated History of Lady Emma Hamilton, by Julia Frankau, 2 vols., illus. in color, $150. net.—The Life of Edward, Earl of Clarendon, by Sir Henry Craik, 2 vols., illus. in photogravure.—Statesmen of the Old South, by William E. Dodd, $1.50 net. —The Philanthropic Work of Josephine Shaw Lowell, by William Rhinelander Stuart, illus., $2. net.—Life of Benjamin Disraeli, by W. F. Monypenny, Vol. II., $3.—Life of Gladstone, by John Morley, new and cheaper edition, 2 vols., $5. net. —Princess Helene von Racowitza, an autobiography, trans. from the German by Cecil Mar, new and cheaper edition, illus., $2. net. (Macmillan Co.)

The Life and Works of Winslow Homer, by William H. Downs, illus. with reproductions from Homer's paintings and sketches, $6. net.—Life and Times of Cavour, by William R. Thayer, illus. $7.50 net.—The Diary of Gideon Welles, with a memoir by John T. Morse, Jr., illus., $10. net.—The Life of Bret Harte, with some account of the California Pioneers, by Henry C. Merwin, illus., $3. net.—An American Railroad Builder: John Murray Forbes, by Henry G. Pearson, with photogravure portrait, $1.25 net.—Ebenezer Rockwood Hoar, a memoir, by Moorfield Storey and Edward W. Emerson, with photogravure portrait, $1.50 net.—The Autobiography of Sir Henry M. Stanley, edited by his wife, Dorothy Stanley, new popular edition illus., $2. net.—The Life of George Cabot Lodge, by Henry Adams, $1.25 net. —Walter Pater, by Ferris Greenslet, new revised edition, with portrait, 75 cts. net. (Houghton Mifflin Co.)

The Life, Trial, and Death of Francisco Ferrer, by William Archer, illus., $3. net.—Memoirs of Theodore Thomas, by Rose Fay Thomas, illus., $3. net.—Père Lacombe, the black robe voyageur, by Katharine Hughes, illus., $2.50 net.—Dr. Johnson and

Fanny Burney, being the Johnsonian extracts from the diary of Madame d'Arblay, compiled by Chauncey Brewster Tinkey, Ph.D., illus., $2. net. —Lincoln, Lover of Mankind, by Eliot Norton, illus., 75 cts. net. (Moffat, Yard & Co.)

Memories of Two Wars, by Brigadier-General Frederick Funston, illus.—Recollections, Grave and Gay, by Mrs. Burton Harrison, illus.—Robert E. Lee, Man and Soldier, by Thomas Nelson Page, new edition, revised and greatly enlarged, with photogravure portrait and maps.—The Great Duke, by W. H. Fitchett, 2 vols., $3. net.—Franz Liszt, by James Huneker, illus., $2. net. (Charles Scribner's Sons.)

My Own Story, by Princess Luisa of Tuscany, ex-Crown Princess of Saxony, illus.—Recollections of a Parisian, St. Poumiès de la Sibantie, under six sovereigns, two revolutions, and a republic, 1789-1863, edited by his daughters, A. Branche and L. Dagourt, translated by Lady Theodora Davidson.—Heroes of the Nations, new volume: Blucher, and the Uprising of Prussia against Napoleon, by Ernest F. Henderson, illus., $1.50 net. —An Artillery Officer in the Mexican War, 1847-8, letters of Robert Anderson, captain 3rd Artillery, U. S. A., with a prefatory note by his daughter, Eba Anderson Lawton, with portraits. —Sheridan and his Circle, by W. A. Lewis Bettany, illus.—Mary Tudor, Queen of France, by Mary Croom Brown, illus. (G. P. Putnam's Sons.)

The Great Empress Dowager of China, by Philip W. Sargent, illus., $3.50 net.—Intimacies of Court and Society, by the widow of an American diplomat, illus., $2.50 net.—Maurice Maeterlinck, a biography, with critical comments on his work, by Edward Thomas, $1.60 net.—The Life of Tolstoi, by Aylmer Maude, new edition, illus., 2 vols., $6 net. (Dodd, Mead & Co.)

The World's Leaders, edited by W. P. Trent, first vols.: The World's Leading Poets, by H. W. Boynton; the World's Leading Painters, by G. B. Rose; The World's Leading Conquerors, by W. L. Bevan; each with portraits.—The Empresses of Rome, by Joseph McCabe, illus.—The Life of Giorgio Vasari, by R. W. Carden, illus.—Napoleon I, a biography, by August Fournier, translated by A. E. Adams, new edition, with frontispiece and four maps. (Henry Holt & Co.)

The True Daniel Webster, by Sidney George Fisher, illus., $2. net.—Napoleon and his Coronation, by Frederic Masson, illus., by Myrbach, $3.50 net.—Heroes of Modern Africa, by E. Gilliat, illus., $1.50 net.—Life of James McNeil Whistler, by Elizabeth R. and Joseph Pennell, new edition, revised throughout and enlarged, illus., $3. net. (J. B. Lippincott Co.)

Napoleon and King Murat, 1808-1815, a biography from hitherto unknown and unpublished documents, by Albert Espitalier, translated from the French by J. Lewis May, illus., $4. net.—Sophie Dawes, Queen of Chantilly, by Violette M. Montagu, illus., $4. net.—The Vicissitudes of a Lady-in-Waiting, 1734-1821, by Eugene Welvert, translated from the French by Lilian O'Neill, illus., $4. net.—The Wife of General Bonaparte, by Joseph Turquan, translated from the French by Violette Montagu, illus., $4. net.—Madame de Brinvilliers and Her Times, 1630-1676, by Hugh Stokes, illus., $4. net.—Margaret of France, Duchess of Savoy, 1523-1547, a biography with some hitherto unpublished letters, illus.—Recollections of Guy de Maupassant, by his Valet, translated by Maurice Reynolds. (John Lane Co.)

The Life Story of J. Pierpont Morgan, an authorized biography, by Carl Hovey, illus., $2.50 net.—The Life and Labors of Bishop Hare, apostle to the Sioux, by M. A. de Wolfe Howe, illus., $2.50 net.—Their Majesties as I Knew Them, my personal recollections of the Kings and Queens of Europe, by Xavier Paoli, illus., $2.50 net.—The Court Series of French Memoirs, translated from the French and edited by E. Jules Meras, new volumes: Recollections of an Officer of Napoleon's Army; Memoirs of the Duc de Lauzun; each illus., $1.50 net. (Sturgis & Walton Co.)

Fifty Years of Public Service, by Shelby M. Cullom, illus., $3. net. (A. C. McClurg & Co.)

Serving the Republic, memoirs of civil and military life, by General Nelson A. Miles, illus., $2. net. (Harper & Brothers.)

Some Aspects of Thackeray, by Lewis Melville, illus., $2.50 net.—Memories of the White House, the home life of our presidents from Lincoln to Roosevelt, being personal recollections of Col. W. H. Crook, edited by Henry Wood, illus., $2. net.—Napoleon, by Arthur Hassall, illus., $2.50 net. (Little, Brown & Co.)

Life of Andrew Jackson, by J. S. Bassett, 2 vols., illus., $5. net.—Reminiscences of General Basil W. Duke, illus., $2.50 net.—Many Celebrities and a Few Others, a bundle of reminiscences, by William H. Rideing, illus., $2.50 net.—My Larger Education, being chapters from my experiences, by Booker T. Washington, illus., $1.50 net. (Doubleday, Page & Co.)

Martin Luther, the man and his work, by Arthur C. McGiffert, illus., $3. net. (Century Co.)

My Story, by Tom L. Johnson, edited by Elizabeth J. Hauser, illus., $2. net. (B. W. Huebsch.)

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Fourteen Years a Jesuit, by Count von Hornbroesh, translated by Alice Zimmern, 2 vols., $7.50 net. (Cassell & Co.)

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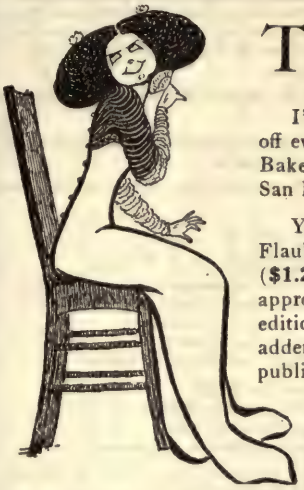

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I'm going to tell you about some of my publications, then I hope you'll check off every one; but, whether you want one or all, you can get them through The Baker & Taylor Co., N. Y.; McClurg, Chicago; Cunningham, Curtis & Welch, San Francisco; your own dealer, or order direct from me.

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HARD WORDS ABOUT PEDAGOGY.

Sound sense and piquant comment are combined in about equal measure in a paper entitled "Pedagogy and the Teacher," contributed to the New York "Evening Post" by Dr. Warner Fite. It is indeed refreshing to come across so sane and illuminating a discussion of first principles in the field of pedagogical literature—a field whose desert expanse is only now and then relieved by an oasis of clean-cut thought and stimulating suggestion. The author makes no bones of this aspect of his subject.

> "If we except a few excellect works on the history of education, it may be said that the literature of pedagogy as a science has contributed virtually nothing either to scholarship or to ideas. This is not to deny that a few men of ideas who were getting them elsewhere have had something good to say. Curiously enough, these occasional and unprofessional contributions to the subject are apt to be the most prized. Within the professional field, however, there are no men to measure with the larger men of other fields, and, with two or three respectable, but not brilliant, exceptions, the whole literature is banal and inane."

Those who have the widest acquaintance with this literature will acquiesce the most heartily in this judgment, for they are the ones who know most fully what vaporings masquerade as profound philosophy in this twilight realm of thought, and what solemn platitudes are here elaborated for the guidance of young men and women who are preparing themselves for the work of teaching.

The modern science of pedagogy, as exemplified in its literature and in its practical applications, is little more than a pretentious humbug that has grown like an excrescence upon our body educational. Its practitioners have "stolen the scraps" from the feast of learning—scraps of philosophy and psychology for the most part—and have warmed them over into a new dish at which the normal stomach revolts. The fare is filling, no doubt, but innutritious, and those who feed upon it for long periods find their tissues grown flabby and their blood supplied with a plentiful lack of red corpuscles. Their minds come to inhabit a world of abstractions in which little account is taken of the facts of life, and when they imagine that they are thinking they are really engaged in a process as futile as a cat's pursuit of its own tail. They are the victims of a system which has done its

best to deaden their faculties, and the only saving thing about their plight is that, when the time comes for them to engage in the work for which they have supposed themselves to be preparing, they are still young enough for nature to come to the partial rescue of their devitalized mentality. If they can slough off the greater part of their forced pedagogical growths, and if they have the good sense to cast aside nearly everything in the way of method and syllabus and formulary with which they have been fitted out in the "school of education," it is still possible for them, despite the handicap, to grow into good teachers. But what a waste there has been in the making, and how much easier they might achieve success had they given to liberal culture the years that they gave to "professional" preparation! For it is the ordered content of the mind that counts in this work, and not the construction of the containing vessel; it is not the formal but the substantial equipment of the teacher that makes him a vitalizing influence upon youthful minds.

But the system is now in the saddle, and rides mankind, or such part of mankind as is required for educational service. The authorities have contrived to fix things so that it is difficult for anyone to get into educational work without having paid tribute to the established pedagocracy.

"Early in the era of academic expansion it was perceived that a rich and permanent source for the numbers that are supposed to attract endowments and appropriations lay in the prospective teachers; and today it may be said that an important part of the work of all of our universities, and the mainstay of the Western institutions, is the training of teachers for the secondary schools. To bring the teachers to the university, a department of education is established which offers to furnish professional training upon a scientific basis."

This is the milk in the cocoanut, for, as Dr. Fite remarks, the condition upon which young men and women may be pronounced fitted for teaching is that they "associate with the professors of pedagogy" for a stated number of weeks, and "listen to their wisdom regarding its science of education." But a certificate of mere educational success, such as the degree of bachelor of arts, "will produce no fitness whatever — except as it covers the requirement of pedagogy." So profitable a source of revenue, once tapped by the schools of higher education, is not likely to be given up save upon compulsion, and in consequence of an awakening of general intelligence of which the present trend of educational development gives only faint promise. And yet the writer does not seem to indulge in over-statement when he says:

"I believe that, if released from the obligations of professional courtesy, a nine-tenths vote of our college professors would support me in saying that, as a rule, the professors of education are the least educated men in the university faculty, from the standpoint either of general culture or of special attainment. I say, 'as a rule,' because there are exceptions; they, however, would vote with the nine-tenths."

Concerning the actual workings of "pedagogy as she is practised" in the institutions which prepare teachers for their profession, these sober and deliberate words may well be taken to heart:

"The idea of vocational training, already too prominent, is substituted for that of intellectual discipline and personal culture, and vocational training is then translated into job-getting. At the same time a class of students is brought to the university to whom 'the idea of a university' is foreign and unintelligible, and perhaps the entrance-bars are lowered to let them in. Often painfully illiterate and deplorably in need of the power of forming a few simple and clear ideas, in spite of the technical completion of a high-school course, these students are then dosed with platitudes about the social function of the school and the aims and methods of education. Such is the general situation. Familiarity with its character would suggest that what the public school teacher especially needs to learn, and what the university is especially called upon to teach him, is just this — that his real efficiency as a teacher, and his ability to speak to his boys and girls from the standpoint of personal and social authority, will depend in the last analysis, not upon any mastery of the 'formal principles of method,' or what not, but upon the soundness and breadth of his knowledge and upon the evidence in himself of a thoughtful attitude towards life. With this idea, however, the pedagogy of the university, as of the normal school, is wholly unfamiliar."

It is a severe indictment, but one which, in our judgment, is firmly based upon the facts of the situation, as well as upon the principles of the only pedagogy from which a fruitful outcome may be expected. The pernicious system at present in vogue is probably, at bottom, the product of economic pressure. Persons who are really fit to teach are worth more than the public is willing to pay them, but there is a certain semblance of fitness that may be cheaply produced, and their production is the final cause of the chair of pedagogy and the school of education of which it is the chief article of furniture. "In the university generally, mention of the department of pedagogy is very likely to be accompanied by a smile. Pedagogical courses are everywhere regarded as snap courses, and pedagogical methods of teaching are usually the worst."

An important feature of the pedagogical curriculum is what is called "educational psychology," since the educational task is necessarily the application of psychological principles

to particular problems. Now psychology is one of the essential elements of liberal culture, and we have not a word to say against it. But just why it should be styled "educational" when used for pedagogical discipline is a good deal of a mystery. Some light is thrown upon it by Dr. Fite's statement that in one institution of which he knows the students distinguish between what they call "the men's psychology" and "the girls' psychology" — the former being the regular courses, and the latter the courses given with vocational intent. There is a world of meaning in this distinction, for a close acquaintance with "the girls' psychology" is likely to show it to be a greatly diluted science, chiefly concerned with what James calls "the unprofitable delineation of the obvious." It has much to say about "apperception" and other blessed words, but its teachings are little more than plain common sense in transparent disguise. This is the reason why the comparison so frequently made between the training of the teacher and the training of the lawyer or the physician fails so completely when we consider it closely. Dr. Fite punctures this false analogy very neatly when he points out that medical and legal science possess "a body of definite facts and established principles which would be unaccessible to trained observation and common sense," whereas the science of education "is mostly a science on paper, hastily got together *ad hoc*, by a process of forced abstraction, to meet the demands of a professional analogy."

The practical conclusion of the whole matter, as Dr. Fite views it, in our opinion with entirely sound judgment, is that, having got our prospective teachers into the university, we should cease feeding them upon the husks of pedagogy, and should oppose at every point the demand of school authorities for the husk-fed product. We believe that the degree won wholly or largely in the "school of education" means less for liberal education than the degree won in regular course, and especially that it means less for teaching efficiency.

"If the university is to be of service to the teacher, then it must be said that no need of the teaching profession is clearer at present than that of a sound and liberal education. So fundamental is this need that the science and art of teaching sink into humorous insignificance. If it be objected that a bachelor of arts is not necessarily acquainted with methods of teaching, the simple reply may that he has been taught for fourteen to sixteen years past by a great variety of methods. It is curious that pedagogy never thinks of this, for just in this way are the good teachers made — by the intelligent adaption of the best methods by which they themselves have been taught."

This seems to us an absolutely unanswerable refutation of the argument upon which the "pedagogical sophistic" is based. It is less by conscious method than by instinctive faculty that the teacher is really successful, and a resort to the former means, for the most part, that the latter has never been acquired.

CASUAL COMMENT.

Absolute criticism of literature is something to be welcomed if it can be shown to rest on sure foundations. Mr. Herbert E. Cory, in a pamphlet entitled "The Critics of Edmund Spenser," issued by the University of California, modestly proposes such a method. It seems to consist of a collation and comparison of past opinions on an author. Variorum criticism might be a more apt name for it. It certainly differs from the impressionistic mode now in vogue, or the older comparative or analytic processes. It results, in Mr. Cory's hands, in bringing together a varied and valuable body of judgments about Spenser, much of which must be unknown except to special students. And, fortunately, Mr. Cory does not halt with the reproduction of other men's thoughts, but gives us some valuable opinions of his own. He has several theses to sustain. The first of these is that Spenser's merits have been on the whole very highly and quite evenly assessed during all the changes of taste since he wrote. The Augustans themselves bowed to his genius. It would have been strange indeed if these great writers had been deaf and blind to his harmonious speech and imaginative pictures. But in opinions about Spenser's allegory and the didactic turn of his poetry there have been many heretics. Against these Mr. Cory couches a lance. Undoubtedly Spenser "moralized his song"; most poets do, in one way or another. But is didacticism the essence of his work? Allegory and parable are undying literary devices. They have been revived of late with much success. But they do not seem to have the vitality of more direct renderings of life. And they are apt to be the parents of platitude. Spenser has enough narrative interest and human nature to keep his work alive — even though we take Hazlitt's advice and decline to meddle with the allegory. The Red Cross Knight, Sir Guyon, Una, Britomart, and Belphœbe are very real and interesting people. They are great poetic creations, and can stand erect without leaning on the staff of symbol. Mr. Cory's study ought to be welcomed, not only for its good sense and good writing, but as the sign of a turning toward *belles lettres* by our university scholars.

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How to economize book-space presents itself daily as a perplexing problem for the librarian of a growing library. The resourceful librarian of Bowdoin College, Mr. George T. Little, in a paper

read before the American Library Institute at its late meeting in New York, September 27 and 28, described a novel scheme that seems to work well in Maine, and ought to prove equally satisfactory elsewhere. Instead of fixed shelves with intervening passages, a part of the Bowdoin bookstacks have closely-contiguous sliding book-cases, with proper aisle space and lighting to admit of their being drawn out one by one as desired. Ball-bearing rollers or wheels, metal rails sunk in the floor, and a guiding slot and T iron at the top, are required for the combined movability and firmness of these novel shelves, whose construction seems to have been suggested to Mr. Little by a notable paper of Mr. Gladstone's in "The Nineteenth Century" for March, 1890, on the housing of books. Other papers and discussions, especially on branch libraries in schoolhouses, engaged the attention of the Institute members in session in New York. The membership of this body, a sort of doubly distilled and highly concentrated American Library Association, now entering on its seventh year, comprises a little more than half a hundred of our leading library workers, with a managing board made up of such well-known librarians as John Cotton Dana, Frank P. Hill, Arthur E. Bostwick, Henry J. Carr, Thomas L. Montgomery, William T. Peoples, and Henry M. Utley.

. . .

THE MOVEMENT FOR A FREYTAG MEMORIAL of some sort, to adorn his native town of Kreuzburg in Upper Silesia, will appeal to the German-American lovers of that author, and probably also to some Americans with no Teutonic blood in their veins, but with a love of Freytag's books in their hearts. In a call for coöperation in this good work, we are reminded, in sentences unmistakably German even in their English dress, that "Gustav Freytag has, like no other, disclosed the comprehension of national life and feeling. He drew in vigorous pictures the rise of the German people, and the figures in his works preach the knowledge that only German power and a true German spirit are capable of giving a rich meaning even to the brilliant picture of the present." The petition continues: "In the national life of our people will Gustav Freytag ever stand as an admonisher and leader, particularly in the east provinces, whose child he was. For this reason awoke also in his native town Kreuzburg the thought of placing a memorial to their greatest and most renowned son, in order that his spirit may remain alive. In the old German town, which more than six hundred years ago was founded by the Knights of the Red Star and the German colonists, the memorial shall be erected, and in the year 1916, to celebrate the hundredth return of Gustav Freytag's birthday, be unveiled. But for this purpose the support of the more distant circles of the German people is necessary. American subscriptions are requested to be sent to Messrs. Schulz and Ruckgaber, bankers, New York, No. 11 William Street, on credit of Messrs. Eichborn & Co., Breslau."

GEORGE ELIOT IN A NEW ASPECT, or in several rather new aspects, is revealed in an unpublished collection of letters lately given to the British Museum by Mr. Roland Stuart, the son of Mrs. Alma Stuart to whom the letters were written by her novelist friend. Some extracts have appeared in the London "Times," from which the following, written in 1879, may be quoted as containing an interesting bit of self-portrayal: "The lovely shawl has come in safety. . . . I shall often wrap myself in your affection, otherwise called my Shetland shawl (by the way, the brown border is perfect). I confess I tremble a little at the prospect of your seeing me in the flesh. At present I have the charm of a 'Yarrow unvisited.' As to the portrait, I am not one bit like it — besides, it was taken eight years ago. Imagine a first cousin of the old Dante's — rather smoke-dried — a face with lines in it that seem a map of sorrows. These portraits seen beforehand are detestable introductions, only less disadvantageous than a description by an ardent friend to one who is neither a friend nor ardent." Curiously sensitive as to her personal looks was George Eliot, for one of such vigor of intellect and strength of character. Readers of her novels will recall her occasional passing references to the crushing sense of shame one feels at a sudden glimpse, in a mirror or in the unfriendly words of another, of oneself in the least becoming light, or of one's least prepossessing feature. Something more than a coolly objective treatment of the matter seems to reveal itself in these references. Can it be that George Eliot cherished a lifelong feminine yearning for that personal beauty that was so notably denied her?

. . .

THE INDESTRUCTIBLE IDENTITY OF SHAKESPEARE forms the subject of a characteristic paper by Mr. Andrew Lang in the current "Cornhill." That the plays and poems of William Shakespeare were written by some other man of the same name, as has been recently argued, is vehemently disputed by Mr. Lang, who selects as the special foeman worthy of his steel Mr. G. G. Greenwood, author of "The Shakespeare Problem Restated." Here is the whole matter in a nutshell, from the body of Mr. Lang's clear and convincing statement of the case: "When contemporaries of Shakespeare wrote about Shakespeare's plays and poems, they had no reason to add, 'We mean the plays and poems of Mr. William Shakespeare of My Lord of Leicester's servants, or of the King's servants.' *There was no other William Shakespeare in the public eye;* everyone concerned with the stage and literature knew well who William Shak — any spelling you please — was. Mr. Greenwood does not seem to understand that an important actor in the greatest dramatic company of the age, one of the King's servants, a groom of the Royal Bedchamber, was a notable figure in the town; and that as no other William Shakespeare or Shakspere was notable,

critics who wrote about William Shakespeare's plays did not need to tell their readers who William Shakespeare was, did not need to say 'we mean the actor.'" Neither Homer nor Shakespeare will sell his life otherwise than dearly so long as the hand that wrote the foregoing is able to grasp a pen.

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A POPULAR AUTHOR'S MOST DANGEROUS RIVAL is not infrequently himself at his best — which is often an earlier, fresher, delightfully surprising and unsuspectedly gifted self whom he is never afterward able to equal. Mr. Kipling, for example, seems to many of his admirers never to have displayed such brilliance as in those first short-story masterpieces with which he astonished two hemispheres. The recent death of Mrs. Katherine Cecil Thurston recalls the international success of her early novel (the second from her pen), "The Masquerader," known in England as "John Chilcote, M.P.," and known in translation to German, French, Swedish, Norwegian, and Danish readers. Its publication dates seven years back, but neither "The Gambler," nor "The Fly on the Wheel," nor anything else that she afterward wrote, achieved the fame of that ingeniously planned and skilfully executed earlier piece of work. Mrs. Thurston was barely in her thirties when she died, and might very possibly have gone on to higher things in fiction than she had yet attained. Surely, a writer's mature productions ought, other things being equal, to be his best; but the fact remains, striking from its very anomaly, that they not always are his best.

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A REVIVAL OF THE OLD-TIME "LYCEUM LECTURE" is promised in the coming lectures in this country of Mrs. Margaret L. Woods of London, formerly of Oxford, where her father and her husband were connected with the university. Among those from whom Mrs. Woods has letters of introduction are Mr. James Bryce, Mr. Frederic Harrison, and Mrs. Humphry Ward. Mr. Harrison writes of her: "No academic lecturer can possess the charm of a brilliant woman of the world." For the last quarter of a century she has been in familiar intercourse with many of those prominent in literature and in education in her own country, and she has been much in society. As a woman of letters, Mrs. Woods is known on both sides of the Atlantic for her novels, "A Village Tragedy," "Esther Vanhomrigh," "The Vagabonds," and others. Her American lectures, some of which are expected to be on historical subjects, will begin in November, with one at the British Embassy in Washington.

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THE LATEST GIFT OF A VETERAN PHILANTHROPIST is that in which Dr. Daniel K. Pearson conveys his old homestead in Hillsdale, Ill., to the public library trustees of that town, not to be itself used as a library building, as was first planned, but to be sold, with four acres of the land on which it stands, the proceeds to be devoted to the erection of a suitable structure for the village library, which is further enriched with the valuable collection of paintings and statuary acquired by Dr. and Mrs. Pearson in their foreign travels. This generous act, together with his recent gift of fifty thousand dollars to the Chicago City Missionary Society, seems to indicate that Dr. Pearson's late valedictory as public benefactor was not meant in entire seriousness, and that he had not at that time quite reached the bottom of his apparently inexhaustible purse.

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THE HUNGARIAN WAY OF REWARDING GENIUS seems to be a very agreeable way for the beneficiary. Among the illustrated books of last Christmas it may be remembered that Mr. Willy Pogány's strikingly beautiful and appropriate dress for "The Ancient Mariner" elicited warm and merited praise. None of the color books of the season surpassed it in excellence. Now there comes word from Budapest that the Hungarian government has bestowed upon the accomplished illustrator a mark of its recognition of his genius by purchasing the originals of several of the "Ancient Mariner" drawings and by presenting him a neat little gift of ten thousand francs, or its equivalent in the money of the Magyars.

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THE TEACHING OF THE ART OF PRINTING has been undertaken by two widely different institutions, Harvard University and the International Typographical Union. The university course is a general one which aims to fit the student to conduct a printing establishment and to produce printing that conforms to the canons and best traditions of the art. The Typographical Union's course is arranged with the active coöperation of "The Inland Printer" in Chicago, and to some extent specializes in the higher grades of display work. The results of both experiments will be watched with interest.

SOME ENGLISH LITERARY FAMILIES.

(Special Correspondence of THE DIAL.)

Literary families are perhaps not as common as we might expect. Genius in general does not appear to descend from parents to children as inevitably as certain other characteristics, such as gout or a hooked nose. In the arts of music and painting there have been more notable examples than in letters. The family of Bach must easily distance all competition in this respect: it was of importance in the musical world for nearly two hundred years. The brothers Van Eyck uphold worthily the honor of a great family of painters. When we search the records of literature, it is chiefly among the smaller fry that we discover similar instances. Talent may be transmitted, but hardly genius. The latter, indeed, may be defined as a predisposition to the abnormal, apt to manifest itself in slightly different forms in succeeding generations. The child of a poet may display a predilection for drawing, even as the son of a gouty patient may be liable to eczema. The artis-

tic instinct assumes many forms: it is not so stable a matter as the instinct for money-making, which is common not only to certain families but to whole races. For all that, the inheritance of a predisposition toward writing is not rare; the rarity lies in the descendant achieving the success one would expect from the child of so distinguished a parent.

Probably in many cases the celebrity of the father is the undoing of the son. Comparisons are naturally invited between the second wearer of a famous name and the great original; there is even a spice of animosity in the attitude of the public toward the upstart who has dared to use the honored patronymic. For this reason, sons and daughters of celebrated artists who intend to practise in the same field may be advised to select other names. With daughters, this is comparatively a simple matter; they can — and generally do — marry; sometimes they make assurance doubly sure by assuming a pen-name as well. For example, the daughter of the late Charles Kingsley, known in private life as Mrs. St. Leger Harrison, writes and has written for many years under the name of Lucas Malet; Thackeray's daughter, marrying Mr. Richmond Ritchie, saw her husband receive the honor of knighthood, and became Lady Ritchie, under which title she still turns out a certain amount of literary work, including the introductions to the recent "Centenary Biographical Edition" of her father's works. And, conversely, the son of that famous novelist of our youth, Miss Braddon, can employ his very considerable talent without any danger of confusion, since the author of "Lady Audley's Secret" still remains faithful in fiction to her maiden name.

I think the succession of Mr. W. B. Maxwell and Miss Braddon is possibly the best example we possess of inherited talent. The son seems to appeal to much the same class of reader as his mother, and to have achieved much the same kind of success. He is popular, but also is a good craftsman; there is always thought in his novels, and sometimes they rise to a very high level. I consider "The Guarded Flame" one of the best books of its sort that have appeared for several years. Mr. Maxwell is distinctly good with his women — which perhaps may be part of his inheritance. He displays sometimes an almost uncanny knowledge of the daily life of shop-girls and governesses and lady companions. In his latest book, "Mrs. Thompson," he has given us an admirable picture of the Woman of Business. His men, on the other hand, are usually poor creatures by comparison. He has thus discovered the formula for the successful novel — which is, briefly, to make your feminine interest the stronger. "Lay all your emotional stress upon the woman," says the expert; for women, who are the great novel-readers, like to see their own sex well in the limelight.

After reading one of Mr. Maxwell's recent novels, I took up again a story of his mother's, with some idea of seeing whether any family likeness were traceable in the two methods. When I remember how the books of Miss Braddon used to enthral us in our youth, it oppresses me to reflect how time has robbed us of our pristine simplicity. The story — it was "Vixen" — affected me with a mild wonder. It seemed incredible that our hearts could have thrilled (as they undoubtedly did) over the machine-made sufferings of the heroine, the obvious misunderstandings that delayed the inevitable and happy consummation. But on reflection I perceived that it was the manner rather than the matter that now troubled me; the little tricks of language carrying us back to mid-Victorian days, the point of view characteristic of that curiously cramped epoch. For as far as mere plot goes, Mr. Maxwell has handled in "Vivien" perhaps the most threadbare of all situations — that of the nobleman and the poor governess, and has convincingly demonstrated that anything can be made absorbing provided it is dealt with in the right manner.

The Kingsley family, of whom "Lucas Malet" is now the chief literary representative, possesses a long and worthy list of writers. Charles, Henry, and George, the three brothers, all made their mark in the world of letters. There has been a tendency of late years to exalt the author of "Ravenshoe" at the expense of the author of "Westward Ho!" But as a poet and a writer for children Charles Kingsley had qualities that will probably keep his name alive when Henry Kingsley is forgotten. George, the third brother, is still remembered for "South Sea Bubbles," a book of travel which he wrote in collaboration with the Earl of Pembroke. It is curious that he too had a daughter who carried on the literary tradition — Miss Mary Kingsley, who wrote "Travels in West Africa" and lectured to several scientific gatherings on the fauna, flora, and folk-lore of that district. This talented lady was certainly more "true to type" than her more famous cousin, the author of "Sir Richard Calmady."

Both the Coleridges and the Tennysons have contributed several names to the world of letters. The former is perhaps the most literary family of them all. The old poet, friend of Wordsworth and Southey, had four children, of whom one died young. The remaining three, Hartley, Sara, and Derwent, all became well known as authors. Hartley was a master of the sonnet form, and an exceptionally gifted critic. Sara wrote, among other things, "Phantasmion: A Fairy Tale," the songs in which were much admired by Leigh Hunt and other critics. Derwent became a distinguished scholar and author, and left two children, Christabel and Ernest Hartley, the former well known as a novelist, the latter as a critic and writer of biography. Then, too, there remain a whole list of nephews and great-nephews, ranging from the late Lord Chief Justice of England, whose addresses and papers would fill a substantial volume, to Arthur Duke Coleridge, author of "Eton in the Forties," and his daughter Mary E. Coleridge, a well-known writer of fiction who died some four years ago. Sir John Taylor Coleridge shonld not be omitted. After Gifford's

retirement he edited the "Quarterly Review" for a short time, resigning in favor of Lockhart after a year's service; later, he published an excellent edition of "Blackstone's Commentaries," and, when a very old man, produced a pleasant "Memoir of John Keble."

Against this galaxy of talent, the Tennyson clan make only a moderate show. But it must not be forgotten that the late Laureate's first volume, "Poems by Two Brothers," contained several pieces by his brother Charles, afterward better known as Charles Tennyson-Turner, whose "Century of Sonnets" still remains a fairly popular gift-book. The second peer, and present holder of the title, has, I believe, written verse; he has certainly been responsible for a worthy memoir of his father, in two volumes. But perhaps the pious duty of compiling a father's "Life and Letters" scarcely comes within the province of pure literature. A grandson of the poet, a second Alfred Tennyson, had his first novel reviewed recently in the public press.

Perhaps the celebrated Darwin family would be more justly considered under the head of science than literature. But the dividing line between the two is a thin one, and the earliest member of the race to gain renown combined the two fields in a manner peculiarly his own. Probably it was the fashion of the age, rather than any decided poetic inspiration, that induced Erasmus Darwin, grandfather of the yet more famous Charles, to couch his "Botanic Garden" and "Loves of the Plants" in the rhymed heroic couplets of the eighteenth century. At heart, he was scientist rather than poet; but his florid pomp of language no doubt procured him readers who would have left a plain prose statement of his theories severely alone. In his "Zoönomia" he anticipated some of the views of Lamarck. His son, Robert Waring Darwin, is not reported to have written anything of note; but his two grandsons, Erasmus and Charles, inherited respectively both his taste for letters and his spirit of scientific speculation. The author of "The Origin of Species" left in his turn four sons, all of whom have done something to maintain the honor of the family. The present Sir George Darwin is the best known of the four; he became Professor of Astronomy and Experimental Philosophy at Cambridge in 1883.

Coming down again to the present generation, I can recall no instance of a family of authors to compare with the Bensons. The three sons of the late Archbishop of Canterbury seem to share in almost equal degree their considerable gift of awakening the public interest. They all not only write with ease and a certain distinction, but (which is more surprising), with success. It would be difficult for anyone not actually in the trade to say which of the three had the largest circle of readers. The author of "Dodo" and "The Vintage" was the earliest of the brothers to achieve fame, for he wrote the first-mentioned novel at the early age of twenty-five. Mr. A. C. Benson, who was until recently a master at Eton, was considerably longer on the road to popularity, as was to be expected from a man who began his literary career with poems and essays. At the present moment he and Mr. E. V. Lucas are perhaps the only two writers who have succeeded in making the gentle art of essay-writing *pay* in this country. Mr. R. H. Benson, the third brother, a priest in the Roman Catholic Church, has specialized with good results in what may be termed the religious novel. Of late years the three have produced between them so many books that hardly a list of recent publications can be found that does not contain one of their names. The Archbishop himself was a zealous and learned antiquarian, whose "Cyprian" would have brought fame to a smaller man.

E. H. Lacon Watson.

London, England, Sept. 18, 1911.

COMMUNICATIONS.

DECEPTIVE ILLUSTRATIONS.

(To the Editor of The Dial.)

The writing of books illustrative of English life in past centuries seems to be a special *penchant* of American scholarship to-day. During the last decade, for example, quite a dozen volumes have been published, which attempt by copious illustration and citation to throw light upon the ordinary conditions of life in sixteenth-century England. In many cases it would appear that the pictures generously introduced into all these books have received less careful attention than modern scholarship requires to be given to data presented in writing. Pictures illustrating conditions in one century are frequently ascribed to another; many are so vaguely or erroneously labelled as to convey entire misapprehension; while in a number of instances purely conjectural modern sketches, sometimes containing obvious impossibilities, are put side by side with genuine contemporary illustrations, without any kind of discrimination or warning. In other words, in the important matter of illustration the compilers of books on social and literary history often show themselves several generations behind the ordinary standards of present-day learning in accuracy and candor.

Has not the time come to demand that the pictures introduced into works on social and cultural conditions be subjected to the same investigation which is given to other testimony, — that each be clearly and precisely labelled, and that those which have genuine value as contemporary evidence be definitely distinguished from the great number of more or less imaginary fabrications?

Several very glaring examples of carelessness in selecting and explaining illustrations occur in Sidney Lanier's "Shakespeare and his Forerunners," published by Doubleday, Page & Company in 1902. Inasmuch as the work appeared posthumously, Lanier cannot himself be burdened with the misconduct of the person who seems quite recklessly to have brought together the numerous pictures. However, the mottoes which accompany these pictures occasionally involve such notable blunders as inevitably to reflect discredit upon the entire book. On pp. 98f. of the second volume, Mr. Lanier has some rational observations on the shape and

dramatic use of the Tudor inn-yard. At this point the illustrator has inserted a cut of what he terms an "Old Inn showing Courtyard in which Plays were performed." This picture, however, instead of representing an Elizabethan tavern, is in reality a reproduction of the eighteenth century coaching inn of the "Bull and Mouth," Aldersgate Street. The same view appears, accurately entitled, in Sir Walter Besant's "London" (1892), and an account of the "Bull and Mouth" ("Boulogne Mouth") can be found in Thornberry's "Old and New London," ii., 219. The absurdity of palming off this late eighteenth or early nineteenth century scene as a genuine representation of the sixteenth-century inn-yard used for plays must be obvious to all who glance at the high post-chaises, the piles of trunks on the ground, and the tall hats, pigeon-tailed coats, and long trousers of the travellers. These clear evidences of date are, furthermore, supplemented by the tell-tale legend "Coffee Room" over a door in the left foreground. The drinking of coffee was not introduced commonly till a century after the time which the picture purports to illustrate; and the word "coffee-room," first instanced in the New English Dictionary from "The Spectator," 1712, can hardly have been applied to a special room in a coaching-inn before the close of the eighteenth century. Apart from the critical offence involved, serious misconception must arise from thus presenting a comparatively modern picture as illustrative of conditions at least two centuries earlier. The inn-yard portrayed, though containing several interior galleries, is entirely different in shape from its small rectangular predecessors of the Tudor era, and could never have been employed practically for dramatic presentation.

Many similar examples of inaccurate or misleading illustration can be found in the two volumes of this same book. No serious objection should perhaps be urged against the reproduction of a picture called "An Early English Mystery Play" (vol. i., p. 298) from Thomas Sharp's "Dissertation on the Coventry Mysteries," 1825. However, one might reasonably expect some warning as to the entirely conjectural nature of this sketch, which Sharp states to have been drawn to his order, at the beginning of the nineteenth century, according to what he imagined to have been fifteenth century conditions.

A couple of pages previous (vol. i., p. 296) there appears a picture entitled "An Early English Puppet Theatre. From a 14th-century MS." The manuscript referred to is in the Bodleian (MS. Bodl. 264), and the picture in question was first reproduced by M. Jusserand in the "Furnivall Miscellany" volume, published the year before Mr. Lanier's book (1901). M. Jusserand explains this picture, and another from the same manuscript, as illustrating a fourteenth-century pageant with real actors; and there seems no doubt that he is right when we find by referring to M. Charles Magnin's "Histoire des Marionnettes en Europe" (Paris, 1862), that puppet theatres are entirely unrecorded in England, as well as in France, till two centuries after the date of the manuscript containing the picture.

The reader who casually turns over the pictures in Mr. Lanier's book will probably have his attention drawn, even before he has noticed any of the errors just mentioned, to what pretends to be a reproduction of the "Title-page of Ben Jonson's Tragedies and Comedies" (vol. ii., p. 148). Here, instead of finding a facsimile from the well-known 1616 Folio of Jonson, one reads with astonishment: "Tragedies and Comedies collected into one volume. Viz. 1. Antonio and Mellida. 2. Antonio's Revenge. 3. The Tragedie of Sophonisba. 4. What you Will. 5. The Fawne. 6. The Dutch Courtezan. . . . 1633." The picture, of course, reproduces the first page of the earliest anonymous impression of John Marston's works, as the specific list of contents sufficiently shows. The hasty collector of pictures for Mr. Lanier's book has presumably leaped to the startling conclusion that the "Tragedies and Comedies" mentioned were the work of Jonson, because some one has written in ink across the particular copy of the title-page photographed the words "Ben: Jonson." This scrawl may evidence the honest delusion of some seventeenth century possessor of the volume, but surely it is deplorable that so transparent a blunder should be given circulation and support in a reputable modern work.

Unsigned manuscript notes on title-pages and fly-leaves of early books are notoriously untrustworthy. Yet such annotations on pictures are often accepted without any investigation. The Lanier book repeats soberly, under a sketch of a man with drum and tabor (vol. ii, p. 144), the description written in an eighteenth century hand, "Richd: Tarleton. Actor in Shakesperes Plays." It is probable that the picture does represent a sketch of Tarleton; but no serious writer would to-day refer to Tarleton, who died in 1588, as an actor in Shakespeare's plays, in the absence of any scrap of evidence, and in view of the fact that the poet's first independent play, "Love's Labor's Lost," is now almost universally dated later than 1590.

It is perhaps not unpermissible to dwell at length upon these particular inaccuracies, because they seem to illustrate, with no very excessive exaggeration, a prevalent vice of the day. The rage for illustration has passed from the magazine to the serious text-book; and it is yet little realized, apparently, that pictures irresponsibly selected, and inserted without adequate investigation, can easily lead to more serious misapprehension than would result from glaring error in the letter-press.

C. F. Tucker Brooke.

Yale University, September 22, 1911.

A REVIVAL OF LEARNING IN ICELAND.

(To the Editor of The Dial.)

At first blush it would seem an ill-advised undertaking to found a real university on an island so remote, so sparsely settled, so poor, as Iceland. Indeed, even a member of the Althing (the Icelandic Parliament) branded the project as a "bloodless idea" as late as 1891. And more than once the Danish overlord rejected resolutions looking in that direction for what were thought adequate reasons.

Yet at a nearer examination, the fervid wish of many Icelanders for a truly national institution of higher learning — which wish has now become realized — proves to be far from unreasonable. In a very real way it means to them the beginning of a renascence which will, it is fondly hoped, bring Iceland once more to the forefront among cultured nations. The Icelanders, to a man, are ever conscious of the proud fact that it was their forefathers who gave the Edda to the world; who created the Saga literature, the only purely Germanic literature to be reckoned with seriously; who founded the first republic of modern times altogether independent of classical influence.

In the Middle Ages, Iceland was well supplied with

cloisters in which the torch of native learning and literature burned brightly, whilst a remarkable tolerance permitted the spirit of ancient Heathendom once more to express itself fully before succumbing altogether to Christianity. With its subjugation under Norway, in the middle of the thirteenth century, the lamentable downfall of the erstwhile wealthy and powerful island may be said to have begun. Wrongful monopolies sucking the life-blood of the country, terrible volcanic eruptions, earthquakes, floods, together with the repeated fearful visitations of the Black Death, well-nigh ruined the land and reduced the population to misery and despair. The island, which is calculated to have had a hundred thousand inhabitants during its palmy days, at the beginning of the last century counted but a score of thousands of poverty-stricken cotters and fishermen.

But the love of learning had never quite died out among the people. At the very first meeting of the Althing, after a separate constitution had been granted to the island in 1845, their aspirations were voiced in a petition, handed in by Icelandic students in Copenhagen, that provision for higher public instruction should forthwith be made. The first result of this demand was the Clerical Seminary at Reykjavik, founded in 1847. Harder still it was to obtain the consent of the Danish government for the establishment of a Medical School (1876). Even more difficult it proved to found a Law School. Bills looking in that direction were killed, time and again, in the legislature for almost half a century; and when finally passed they were promptly vetoed by the king, until the royal sanction was at last obtained in 1904.

The founding of a real University was not seriously considered until 1891, and again in 1893, when a bill for it was passed by both divisions of the Althing, but was vetoed by King Christian XI. Indeed, conditions then were as yet scarcely advanced enough to justify the step. The matter was not publicly broached again for a number of years; but public-spirited men and women kept the cause alive, even collecting some little money for the purpose. In due time (1907), the legislature passed a resolution instructing the Government to appoint a commission to work out plans for establishing a University of four faculties, to be substituted for the professional schools already existing. Accordingly, this committee reported at the next session of the Althing (1909), recommending a constitution based, in its chief features, on the Norwegian University regulations of 1905, which resemble those of the typical Continental universities. Excepting for minor changes, this was adopted and made a law on July 30, 1909, Iceland having meanwhile become practically autonomous as to its internal affairs.

A more unpretentious, not to say insignificant, beginning could hardly be imagined. The yearly appropriation for the newly-fledged university was scarcely $15,000 — a sum which will, however, with rigid economy, and in Iceland, go ten times as far as with us. There will be two full professors and one *docent* in the department of Theology, two professors in the Law school, two professors and six special instructors in Medicine, two professors in the historical-philological department. Instruction is, of course, given only to graduates of a "gymnasium," whose number is hardly expected to be more than a few score for the present. To start with, the institution will be housed in the spacious upper stories of the Public School at the capital, Reykjavik. In honor of Jón Sigurdsson, it was decided to make the formal opening coincide with the hundredth anniversary of the birth of Iceland's greatest son of modern times (born June 17, 1811, died Dec. 7, 1879), who is fondly called the Gladstone of Iceland, — and, indeed, shared with the English statesman his nobility of character, his enormous industry, and his astonishing versatility. Historian, philologist, publicist, economist, he left works of enduring value in each of these fields; but by far his greatest monument is the successful conduct of the long constitutional struggle with Denmark which resulted in practically complete independence. On June 17 his memory was honored in the simple yet impressive ceremonies marking the commencement of the "Háskóli Islands."

In his inaugural address, Rector Björn M. Olsen, the distinguished philologist, dwelt on the peculiar national mission of the new institution. Its chiefest call, he thinks, is to inspire and rejuvenate his small but historic nation, to give it heart in its hard struggle for its rightful place among modern communities. It is to be the focus in which are concentrated the rays of culture from the great outer world, and its function will be to distribute them again among the people. To the native student it will furnish instruction in branches which were taught indifferently, if at all, at Copenhagen; in Icelandic law (which shows many features peculiarly its own); and in medicine and surgery, as adapted to the peculiar conditions of their practice on the island. It is also hoped that a modest number of foreign students will avail themselves of the unique opportunity to learn "on the spot," Icelandic history, language, and literature, under acknowledged authorities. To the Icelanders themselves, however, it is not to act like a Chinese wall, still further shutting them off from cultural intercourse with the world, as opponents of the project had feared, but rather as an effective mediator with it. Norway, it was pointed out, "sprang up like a strong steel spring" after the establishment of a national University.

LEE M. HOLLANDER.

Madison, Wis., September 20, 1911.

THE ENGLISH AND AMERICAN "FIRST FOLIO" EDITIONS OF SHAKESPEARE.

(To the Editor of THE DIAL.)

In commenting on some minor errors in Jaggard's Shakespeare Bibliography, the reviewer of that work, in your issue of Sept. 16, makes the following statement: "There is no key-reference to the 'First Folio' edition (1906) of Misses Porter and Clarke under Miss Porter's name, though it may be found under Miss Clarke's. The edition itself is described only in the London imprint of G. G. Harrap, and the number of volumes given as 13, which does not bring it to date."

As a matter of fact, the English "First Folio" edition is not at all uniform with the American "First Folio" edition now in course of publication by Messrs. Crowell & Co., though both bear the names of Miss Charlotte Porter and Miss Helen A. Clarke as editors. The English edition, published by Messrs. George G. Harrap & Co., is complete in 13 volumes, of larger size than the American edition. Several plays are included in each volume, while the American edition is on the basis of a volume to each play. I have not compared the two editions to ascertain whether or not the editorial apparatus is the same in each case.

B. R. W.

Chicago, September 25, 1911.

The New Books.

A Stern Censor of Civil War Affairs.*

It took only the first instalment in "The Atlantic Monthly," two years ago, to demonstrate that the diary of Gideon Welles, Secretary of the Navy in the cabinets of Lincoln and Johnson, constituted an historical document of the very foremost rank for the period of the Civil War and the early years of Reconstruction. Editor of "The Hartford Times" as early as 1826, and contributor at various times to the editorial columns of many papers, Welles was a writer by inveterate habit, regularly passing his evenings in jotting down in "the red books," as his family called them, the important events of the day and his comments thereon. He had the old-fashioned New England conscience, not prone to gloss over faults in the interest of expediency or good fellowship; and during the period of his cabinet service there was no dearth of faults for his consideration. His standards of official duty were rigid and hard to reach, and his pen was severe against failure to come up to the mark. And yet he strove always to be just. A first unfavorable impression with him never meant absolute and irreversible condemnation, as it often does with a class of men whose harshness of speech might seem to the superficial observer to stamp them as closely akin to him. We may take as an instance his feeling toward General McClellan. Almost alone at the start he questioned McClellan's fitness for the important work to which he was called; and yet it was he who in 1862 thwarted the attempt of Secretary Chase to secure from the cabinet a united statement to the President denouncing the General in violent terms for incapacity, pronouncing him a traitor, and demanding his removal. Harsh though he was, he had a stern sense of justice, and insight to recognize such good qualities as did exist in the various objects of his animadversions; and, still more, he had a good measure of Lincoln's power to see that it was often better to get along with imperfect instruments than to make changes the effect of which upon an excited and poorly informed public opinion might result in serious harm. His connection with Andrew Johnson began with very untoward omens. On the evening of Inauguration Day, 1865, he writes: "The Vice-President made a rambling and strange harangue, which was listened to with pain and mortification by all his friends. My impressions were that he was under the influence of stimulants, yet I know not that he drinks." His impression as to the cause of Johnson's muddled speech was soon confirmed; and yet in the end Secretary Welles was to become one of Johnson's most loyal and unflinching supporters throughout the whole of his stormy and unpopular administration. We can do no better here than to quote a paragraph from Mr. John T. Morse's Introduction to the Diary.

> "The picture of Andrew Johnson is altogether the most favorable which has ever been given, at least with any authority, of that unfortunate man. It deserves to be studied with great interest, for, as has been said, Mr. Welles was a very shrewd and very fair judge of men. He had a high esteem for Johnson, which was not only the loyalty of an office-holder towards his chief, but was also a sincere esteem and genuine personal liking. It is safe to assume that the excited partisanship of the times somewhat stimulated these sentiments; yet he was not thus prevented from often criticizing his leader, and he seems in the main even-minded and judicious. It may be that the publication of these volumes will lead to at least a partial revision of popular opinion concerning our only impeached President."

In Grant, Mr. Welles saw early, what all but blind partisans were to see later on, the ease with which he could be entangled and used by dishonest schemers: the failing so aptly put by James Russell Lowell in the last lines to come from his pen:

> "Yet did this man, war tempered, stern as steel
> Where steel opposed, prove soft in civil sway;
> The hand hilt-hardened had lost tact to feel
> The world's base coin, and glozing knaves made prey
> Of him and of the entrusted Commonweal."

During the Summer of 1867 Mr. Welles wrote in his Diary:

> "General Grant has become severely afflicted with the Presidential disease, and it warps his judgment, which is not very intelligent or enlightened at best. He is less sound on great and fundamental principles, vastly less informed than I had supposed possible for a man of his opportunities. Obviously, he has been tampered with and flattered by the Radicals, who are using him and his name for their selfish and partisan purposes."

The attitude of Mr. Welles toward Seward was expressed in a time-softened manner in 1873, when he published a little volume on Lincoln and Seward, in reply to an address on Seward by Charles Francis Adams, wherein the orator had attributed to Secretary Seward about all that was most worthy of credit in the Lincoln administration. In general, the publications of more recent years have tended to strip

* The Diary of Gideon Welles. With an Introduction by John T. Morse, Jr. In three volumes. Illustrated. Boston: Houghton Mifflin Co.

Seward of much of his glory in the popular imagination; and this Diary militates powerfully in the same direction. That Seward was offensively and harmfully meddlesome in matters over which he had no jurisdiction and concerning which he was woefully ignorant, is shown again and again; and if anything in the Diary tends toward a lower estimate of Lincoln than is generally held since Morse's great biography and other books of recent years, it is the proof of Lincoln's too-frequent yielding to Seward as against more honest and competent advisers. Welles wrote:

"There has been an itching propensity on his part to have a controlling voice in naval matters with which he has no business and which he really does not understand; and he sometimes improperly interferes, as in the disposition of mails on captured vessels. The Attorney-General has experienced similar improper interference, more than any other; perhaps none are exempt. But the Secretary of State, while meddlesome with others, is not at all communicative of the affairs of his own department."

Secretary Welles was in sentiment one of the original Civil Service reformers, and stubbornly fought for his views on various occasions,— as when the whole Navy Yard management was about to be upset because of the resistance of some of the better-minded officers to the demand for enforced political assessments. Again and again the Secretary records his disgust with Senators and Representatives who overwhelmed him with demands for places for their political henchmen, in spite of obvious unfitness for the work to be done in the positions sought. In the case of one attempt to seize upon the Navy Yard for political ends, he writes of a visit to his office by the son of Secretary Seward, with certain papers:

"In these papers a party committee propose to take the organization of the Navy Yard into their keeping, to name the Commandant, to remove the Naval Constructor, to change the regulations, and make the Navy Yard a party machine for the benefit of party, and to employ men to elect candidates, instead of building ships. I am amazed that Raymond [Editor of the New York 'Times'] could debase himself so far as to submit such a proposition, and more that he expects me to enforce it."

An amusing reference to some remarks of Lincoln is appropriate here:

"The President was happy. Says he is amused with the manners and views of some who address him, who tell him that he is now reëlected and can do just as he has a mind to, which means that he can do some unworthy thing that the person who addresses him has a mind to. There is very much of this."

Secretary Welles saw clearly the quagmire into which unwise currency measures were leading the country. In February of 1864 he wrote:

"Had a brief talk to-day with Chase on Financial matters. He seems embarrassed how to proceed, but being futile in resources is listening to others still more futile. There will, however, come a day of reckoning, and the Nation will have to pay for all these expedients. In departing from the specie standard and making irredeemable paper its equivalent, I think a great error was committed. By inflating the currency, loans have been more easily taken, but the artificial prices are ruinous. I do not gather from Chase that he has any system or fixed principles to govern him in his managemen of the treasury."

The manner in which the negroes were granted the suffrage was severely condemned by Secretary Welles.

"This whole question of suffrage is much abused. The Negro can take upon himself the duty about as intelligently, and as well for the public interest, as a considerable portion of the foreign element which comes amongst us. Each will be the tool of the demagogues. If the Negro is to vote and exercise the duties of a citizen, let him be educated to it. The measure should not, even if the government were empowered to act, be precipitated when he is stolidly ignorant and wholly unprepared. It is proposed to do it against what have been and still are the constitutions, laws, usages, and practices of the States which we wish to restore to fellowship."

But party gain, apparently within reach, was a stronger motive than sober judgment. The temper of the present day, not very regardful of abstractions concerning human rights, may possibly overestimate the harm done by Negro suffrage, but few will deny that the way in which that suffrage was perverted by selfishly partisan white leaders was harmful and debasing in the highest degree, and probably the majority of the most sincere friends of the Negro would now agree that it would have been better for him and for all if the gift had been bestowed gradually, as a fixed standard, not high enough to have been essentially out of reach, should be attained.

There is no chapter of this Diary that is not replete with interest. Intelligent comment on some important question yields only to criticism of some incompetent, overbearing, or corrupt politician, always too biting in its expression to be dull, and always with some little touch of originality, even if, as in the case of Seward, the last has been applied so often that the count is as hopelessly lost as Catullus wanted it to be with Lesbia's kisses. The student of American history *must* read these volumes; the general reader certainly *will* do so, if once he discovers their quality. To the careful student, aware of what has been written during the past quarter-century, they will not in many points be subversive of estimates of men and events already entertained. Secretary Welles saw at the start much that it has taken a generation of patient

scholarship to work out bit by bit. This Diary gives a good test of the accuracy of the work which our historical investigators have been doing on the period of the Civil War and Reconstruction, and in general the result of that test is favorable. As Mr. Morse puts it in his Introduction: "There is a remarkable agreement between what he wrote in those days when our past was his present, and what our historians and biographers are now setting forth as the dispassionate valuations of posterity. Such harmony is agreeably reassuring as to the accuracy of the judgments which we are today accepting."

W. H. JOHNSON.

THE STORY OF THE COLLEGE CURRICULUM.*

It is natural to assume that the history of the college curriculum would make a dull story. Professor William T. Foster, now President of the newly founded Reed College at Portland, Oregon, has shown that it may be made distinctly interesting and profitable withal. His book is equally strong on the critical and constructive as on the historical side. It presents an admirable statement of the growth, significance, and future problems of the elective system and of the allied interests of the college curriculum.

As a result of the survey, it becomes clearer than ever that the spirit of Thomas Jefferson gave the distinctive trend to much that we properly and proudly call American in modern education. We may be surprised to learn that Jefferson urged "the first President of the Republic to support his astounding scheme for uprooting the entire faculty of the academy of Geneva and planting it in the State of Virginia." But we soon realize that the fundamental conviction that a newer institution could alone express the needs of the newer community was certain to bear fruit in one way if not in another. Jefferson was the founder of the elective system; and its *alma mater* was the University of Virginia. It is well that Mr. Foster has so convincingly shown that the credit belongs here; and that the men who by their contact with German institutions are commonly associated with the early beginnings of the movement at Harvard (Ticknor and Everett), in so far as they were not in reality opposed to the system, owed their more favorable attitude to Jefferson. It is quite impossible for us at this day to realize the utter barrenness of the old cut-and-dried system and its complete want of relationship with the progressive thinking that was moving the minds of the early nineteenth century and of later days.

Moreover, the detailed struggle in the older colleges for some slight recognition of modern thought, language, and science; the chary concessions grudingly allowed; the tariff of a less credit imposed on elective studies; and a host of devices to protect the prestige of traditional scholarship,—all these present a quaint appearance to retrospective vision, like the mental costumes of bygone days. The same applies to the incident in the '40's at Harvard, when the Faculty voted that no student shall pursue more than one modern language at a time, and Professor Longfellow protested, but was unable to persuade the Corporation to set aside the ruling of the Faculty. It would be wrong to suppose that any very perverse myopia of the Faculties, or any unconscious lodgment of motes, limited or obscured their vision. There seem to have been at all periods progressive groups of men — sedate insurgents, if you please — who were thinking freely and deeply on the problem of the College. The Amherst Report of 1826 is indeed a notable and inspiring document. To us it rings with conviction; but it failed to find a sufficient support for practical embodiment. "Human nature seems to have decreed that the history of education shall be one long record of clear conceptions of needs a generation in advance of their realization."

The later evolution of the curriculum under the impetus of the elective system which President Eliot vitalized, is more familiar. The latest reaction against its too exclusive absorption of the curriculum, and against the abuses which it encouraged, resulted in the revision of the Harvard rules as almost the first action of President Lowell's regime. At this stage the matter becomes one for expert diagnosis; and doctors will continue to agree or disagree according to their training and temperament. Mr. Foster brings the discussion down to the present, and, while urging his own position, presents the case fairly. At this stage the politics of education replaces its history.

Educational "shop" has a larger justification than the technical business of many professions; for those in training for all sorts and conditions of vocations are exposed to its procedures. The present endeavor is directed to providing efficient concentration together with a broadening diffusion of interests. "Thou shalt know much of one thing," "Thou shalt know

* ADMINISTRATION OF THE COLLEGE CURRICULUM. By William T. Foster, President of Reed College. Boston: Houghton Mifflin Co.

somewhat of many things," and "Thou shalt choose what thou wilt know," seem to be the chief of the commandments, and the rest are like unto them. How this reasonable desideratum is to be encouraged is well set forth in these pages; and the argument makes a plea for the value of statistical investigation to replace guess-work and impressionism. That success in college bears a reasonable relation to success in life may be statistically established. Systems and innovations may be so weighed in the educational balance as in due season to be certified as full weight or found wanting.

Mr. Foster's constructive proposals urge the recognition of quality along with quantity of work. Yet such is the human (including professorial) frailty that any such premium will be adjusted to favor the professed domain of each professor. Hence a scientific marking system must be introduced that shall at once rate the student and disclose the personal equation of the instructor with the brutal disregard attaching to "probable errors" and curves of distribution. All this belongs to the shop; it is worth careful consideration by those of the profession, who will promptly find its limitations and shortcomings. Mr. Foster is aware of these, and aware also of the fact that the salvation to be looked for in methods is most imperfect, is indeed not vital. Yet machinery we must have; and those who run it should have a large sense of the why and the wherefore of its working and the qualities demanded of the product.

A more general interest attaches to the concluding chapter discussing "Our Democratic American College." The reading thereof will not add to one's complacency. The College is the object of severe criticism, some of it just and wholesome, some of it carping, some of it misleading though outspoken, some of it misleading because too discreetly reticent and circumspect. Above the confusion of fault-finding—in itself a welcome relief from the vapidity of Bœotian laudation—a resounding note makes itself heard, the false commercial standards and appraisals of college life. The bid for numbers, the advertising of athletics and other side-shows, the coddling of the lame, the halt, and the blind, the cavalierly student attitude toward scholarship, the distorted appraisal of professorial qualities and activities, may all be presented as variations of a common theme. It may be a trite and a prosaic one; unfortunately, the American public has still to learn how to listen to it. Frank diagnosis does not exclude hopeful prognosis. President Foster closes his chapter with an optimistic forecast of the ideal College, not in terms of a Utopia but as a realizable possibility.

What may be the most serious criticism of all is not touched upon. There are many, very many, of those responsibly connected with the academic life who agree with the prevailing strictures of the American college. Why do they not assert themselves? Why do they aid and abet what at bottom fails to command their sincere sympathy, their best enthusiasm, their deepest loyalty? There must be some singleness of cause for so many related symptoms. As yet, those who refer it to the unwise domination of the administrative organization within the college have presented the strongest brief. These things are vital; the curriculum is secondary thereto. College politics must give way to college statesmanship. Such a book as this is a helpful and hopeful contribution to the campaign literature.

JOSEPH JASTROW.

FIRST IMPRESSIONS OF A MOUNTAIN LOVER.*

As a revelation of "the glory and freedom of the out-of-doors" exemplified in the Sierra Nevada Mountains in and about the Yosemite Valley, Mr. Muir's narrative of his first impressions in those regions is most charming and refreshing. It takes the reader by dusty trails into forest fastnesses of sugar pine, incense cedar, and giant redwood, along purling brooks and mountain torrents, through tangles of bracken and azalea, and across mountain meadows aglow with a thousand blossoms, to the precipice's brink, and up to fields of perpetual snow, and to the rugged crags of the backbone of the continent.

Even more satisfying than the painstaking and often rather elaborate descriptions of forest trees, of shrubs of the chaparral and chamisal, and of the flowers of the sunny slopes and wet meadows, are the personal glimpses of the lover of trees and of blossoms which this narrative reveals. "I sat a long time beneath the tallest fronds, and never enjoyed anything in the nature of a bower of wild leaves more strangely impressive. Only spread a fern frond over a man's head, and worldly cares are cast out, and freedom and beauty and peace come in. The

* MY FIRST SUMMER IN THE SIERRA. By John Muir. With illustrations from drawings made by the Author in 1869, and from Photographs by Herbert W. Gleason. Boston: Houghton Mifflin Co.

waving of a pine tree on the top of a mountain, — a magic wand in Nature's hand, — every devout mountaineer knows its power; but the marvellous beauty value of what the Scotch call a breckan in a still dell, what poet has sung this? It would seem impossible that anyone, however incrusted with care, could escape the Godful influence of these sacred fern forests." His pages are all brim-full of the glowing enthusiasm of youth and the exhilaration of first impressions of the wonders of the mountains.

Yet withal it was a humble errand that took this poet-wanderer to the brink of the Yosemite — that of sharing with Billy (the shepherd) the care of two thousand sheep, the "hoofed locusts" whose busy nibbling strips the mountain side or forest floor of every trace of edible verdure. Stupid animals too, balking at every brook till pressed into the flood by men and dogs, or madly plunging in to return to the rest of the flock after having been carried across in the vain hope that the others might follow. The loneliness and monotony of the shepherd's life that have brought many a herder to the madhouse, gave to our author the chance to acquaint himself with the flowers and trees, with the wild animals of the forests and mountains, and to explore lakes, snowfields, and mountain peaks, and even to drop down into the desert beyond the range to crater-nestling Mono Lake with its Indian village.

It was little sympathy or comradeship that could be had from Shepherd Billy, a soul befogged beneath mean pleasures and cares, who declined to walk a mile to the brink of the Yosemite Valley to see a "hole in the ground." So the author turned to his faithful dog Carlo, to the sheep, the bears, squirrels, marmots, chipmucks, — yes, even to the lizards, ants, and grasshoppers; and found in these an unfailing source of interest and companionship in the solitude of the wilderness.

Mr. Muir's first impressions of the Yosemite Valley will keenly interest all those whose own eyes have caught that never-to-be-forgotten first glimpse into this superb chasm with its roaring cataracts and peaceful valley.

"I came at length to the brow of that massive cliff that stands between Indian Canon and Yosemite Falls, and here the far-famed valley came suddenly into view throughout almost its whole extent. The noble walls — sculptured into endless variety of domes and gables, spires and battlements and plain mural precipices — all a-tremble with the thunder tones of the falling water. The level bottom seemed to be dressed like a garden, — sunny meadows here and there, and groves of pine and oak; the river of Mercy sweeping in majesty through the midst of them and flashing back the sunbeams. The great Tissiack, or Half-Dome, rising at the upper end of the valley to a height of nearly a mile, is nobly proportioned and life-like, the most impressive of all the rocks, holding the eye in devout admiration, calling it back again and again from falls or meadows, or even the mountains beyond, — marvellous cliffs, marvellous in sheer dizzy depth and sculpture, types of endurance."

The blithe and venturesome spirit of the writer and his bubbling enthusiasm over each new tree or flower, his apostrophes to brook and water-fall, to the sunrise and the sunset, to the cloudless summer days, to the passing storm, might become wearisome were they not so sincerely genuine. They afford enticing glimpses into Nature's Wonderland to those who have not been there, and will stir many fond recollections in the hearts of those who have "summered in the Sierras."

"Here ends my forever memorable first High Sierra excursion. I have crossed the Range of Light, surely the brightest and best of all the Lord has built; and rejoicing in its glory, I gladly, gratefully, hopefully pray I may see it again."

As President of the Sierra Club, California's band of lovers of the mountains and devotees of the out-of-door world, Mr. Muir has not only visited the mountains again and again, but he has inspired hundreds of others with an enthusiasm for the forest glades, glistening snowfields, and towering peaks of our high Sierras. He has also led a valiant and successful fight for the preservation of these playgrounds for a sturdy and virile race. The American people will some day come to utilize and enjoy this heritage of which they now know all too little and which they value too lightly. Mr. Muir's book will surely do a service in adding to the numbers of those who will know and love these American Alps and be watchful and ready to protect their treasures against the assaults of commercial greed and the irreparable damage by axe and fire which in a few short years can sweep away forever the forest growths of centuries, aye of thousands of years, and replace the great trees and the waterfalls with a desert and a turbid but evanescent flood.

The book is illustrated with numerous cuts from pencil-sketches made in the author's notebook long ago, and many well-chosen plates from photographs by Mr. Herbert W. Gleason, the veteran photographer known to all who have shared in the memorable summer outings of the Sierra Club in California's mountains.

CHARLES ATWOOD KOFOID.

The New Voice of Philosophy.*

Philosophy itself has undergone an evolution not unlike that of some genus of animals. At one moment, having before us the records of the past, we are astonished at the antiquity of its fundamental ideas, and even the little details of the patterns with which these are embroidered. Just as we have concluded that there is nothing new under the sun, we find ourselves projected into a fresh atmosphere, where everything is transformed. Philosophy has suffered a mutation; and whether we regard the phenomenon as merely kaleidoscopic or not, for us there is a fresh outlook, and old things have new meanings.

While the majority of academic philosophers have been content to reiterate (as William James put it), "what dusty-minded professors have written about what other previous professors have thought," an occasional individual, with more originality and independence, has ventured on a new path. It is comparatively easy to be original if one does not mind being absurd, and departures from the beaten track have so generally resulted in disaster that the orthodox have repeatedly felt confirmed in their belief that everything worth while was known to the ancients. "Favorable variations" are those which are adapted to some features in the existing environment — arrangements which set up new partnerships, as it were, in the commerce of life. They represent purposeful originality, or what comes to the same thing in its practical outcome. Philosophy has found new opportunities of this sort in the development of modern sciences, while science itself has increasingly felt the need of philosophical interpretation. The way has therefore been open for the man of genius who could unite the loose ends of current knowledge and thought, and weave them into useable strands after a manner of his own. Such "purposeful originality" was exhibited by Herbert Spencer, who was protected by a happy combination of ignorance of tradition and natural independence from falling into the deep-worn ruts of his predecessors. The ponderous outcome, criticizable as it may be, had a tremendous influence, and will always remain a great example of philosophic thought taking its roots in science. Bergson is as different from Spencer as well may be, and yet resembles him in going to the science of his day for data, and striving to build up a scheme which shall equally interpret and be interpreted by the results of observation and experiment. It is for this reason that "L'Evolution Créatrice," or its English translation, may already be seen in biological laboratories everywhere, and has become a common subject of conversation among naturalists who take little interest in the ramifications of orthodox philosophy.

Reviewers have agreed in praising Bergson's pellucid style, and justly so; yet a very able scientific man, an ardent Bergsonian, has said that he read the book five times before he fully understood it. Such a book is like a well-ordered museum, in which everything is properly exhibited and labelled, but the mind cannot appreciate the details at a single visit. In a certain sense, no reader can be said to fully understand a book like this, if only for the reason that he is not the author. We may even press the point further, and remark that the author himself is hazy on certain points — as, indeed, he freely confesses. The very character of the work, which makes it so stimulating, results largely from the fact that it represents a striving toward that which is not accomplished.

The very essence of the Bergsonian doctrine, as indicated by the title of the book, is that true evolution is creative, having indeed impulses and directions which may readily be observed, but *naïve*, unforseeable in the details of its future operations. Past life, as we view it from the present, seems like a picture painted on a canvas; but we are not to conceive that all future life is also painted there, only invisible because the canvas is rolled up. The intellect naturally adopts a mechanical point of view, because man is a tool-making animal, and the principal use of his mind is to aid his hand in fashioning objects for his use. The mind is adapted for dealing with *things*, with concrete objects, with segregated phenomena. Though we perceive the flow of evolution, it is in the manner of the cinematograph, which produces apparent movement by rapidly superimposing a series of motionless figures. Science chops up reality into little blocks, which it then treats as separate entities. It is willing to chop ever finer, as the refinement of its methods increases; but always, of necessity, it deals with "things" or "phenomena." Now, says Bergson, all this is inevitable and desirable, equally from the nature of man and the necessities of his existence. We have no quarrel with science or with mechanism, except to this extent: that we must insist that they represent only one way, and that a specialized way, of determining truth. Man is the outcome of a long evolutional history, in

*Creative Evolution. By Henri Bergson. Translated by Arthur Mitchell. New York: Henry Holt & Co.

which he has become what he is, not only by developing greatly in certain directions, but also by throwing many things overboard. The apparatus with which we judge the universe was not designed, as it were, for that purpose, but for a comparatively restricted and special one. Our master key, as we have supposed it, will not open every door. Little reflection, and a very moderate knowledge of animal life, suffices to convince us of the truth of this contention; but the question naturally arises, what can we do about it? Made as we are, we must be what we are, and the intellect cannot transcend itself. Bergson escapes from this impotent conclusion by considering that, after all, we are not purely intellectual beings. In a study of comparative psychology, it appears that intellect and instinct are not stages of one and the same thing, but different things. The beginnings of instinct are scarcely to be distinguished from the ordinary life processes of the animals exhibiting them. They arise out of and are concurrent with those processes which are in fact continuous, not cut up into "phenomena" as we artificially see them in our laboratories. The outcome of instinct in its higher developments is *intuition*, which is regarded by Bergson not as a sort of incoherent intellectual phenomenon, but as something quite else, the fruition of another faculty. Of necessity guided in our thinking by our intellects, we possess at the same time the intuitive faculty, which is close to life and flows with it. Through it we may become conscious of truth which would never be apprehended by the intellect alone. Hence the paradox of life, the continually felt obligation to do and believe things which science and logic cannot justify. How large a part this non-intellectual element plays in our lives is evident when we think of the emotions which make life worth living. Bergson speculates on the possibility that there might have existed beings similar to ourselves, but almost or quite wholly guided by instinct or intuition; communities so constituted would certainly be more orderly and contented, as witness the ants. It is also questioned whether the two faculties might have been equally highly developed, but it is suggested that the great advancement of one necessitates the reduction of the other. It seems probable, however, that Bergson himself, in the course of his argument, does not adequately appreciate the refinements of the intuitional side of our being, owing to the fact that the other aspect lends itself so much better to discussion. The treatment itself being intellectual, that faculty obscures the other, even during the process of attempting to show that it should not do so.

Reality flows, and hence through intuition we come nearer to it than by our intellectual processes, which cut it up into blocks, and then attempt to piece it together again. Hence *feeling* arises superior to *thinking*. This flow of being is real time or duration. The mechanistic conception, that of modern physics and mathematics, destroys time by positing everything at once. Rigidly applied, it gives us a universe ready-made in every detail from the start. It matters not if that part of the arrangement which we place in the future is hidden from us, the picture is all there ready to be unrolled, and a sufficiently powerful intellect might perceive it all at once. Time thus becomes simply another dimension of an unchangeable and rigid universe. As Sir George Darwin once suggested, it is simply a matter of the higher mathematics to foretell all of the future. Against all this, Bergson brings forward the luminous idea that life embodies in its present the whole of its past, or at least is conditioned by it, and flows on to a future which is unpredictable because essentially new. This idea cannot be applied rigidly, for the reason that living beings themselves consist of "matter," which behaves as non-living matter may. The point may be illustrated, however, by comparing, let us say, oneself with a piece of iron. The iron may yesterday have existed in iron sulphate, the day before in carbonate, and so on through all possible combinations, but to-day it is simply iron, without anything to show that it was not always thus. It has thus no real history; its past has no grip upon it. With myself I feel it to be quite otherwise. The sorrows and joys, successes and failures of my past life are stamped upon my being; so also are the vicissitudes of my ancestors through millions of years of evolution. The evolutionary process has *not*, it seems, merely been a shuffling of the cards — it has been a continuous flow, possessing "real duration," conditioned by its past, yet new as well as old at every moment of its history. Life is thus to be compared, not with specific objects or substances in the inanimate world, but rather with the whole universe itself.

Intuitively, we feel all this. Gaze upon a beautiful picture, fresh from the hand of the artist. Science tells us that there is nothing new. Every particle consists of substances which existed before the picture was dreamed of; all that has happened is that they have been

newly arranged. Yet we know, beyond question, we see that which never existed before from the beginning of time; we do *not* believe that the picture was postulated in the primeval mind, was part of a ready-made scheme of things, simply waiting to be brought to our attention. All this, indeed, without in the least denying the conclusions of the intellect, so far as they are entitled to go, but demanding to be freed from the rigid fatalism which must result from applying them to the realities of life itself.

Bergson, therefore, has grappled with the real problem of the universe, and has tried to give us a body of truth capable of serving the needs of all our faculties. In the very nature of the case, he could not wholly succeed, but those who know his work feel more and more that he has really let in a ray of light, in the beneficent beams of which many things are sure to grow and fructify. At the very least, he has stimulated much thought, and given pleasure to many. Although not immediately concerned with the practical outcome of it all in the work before us, he hints that the new attitude may well have its fruits in conduct. Thus:

"We see that the intellect, so skillful in dealing with the inert, is awkward the moment it touches the living. Whether it wants to treat the life of the body or the life of the mind, it proceeds with the rigor, the stiffness and the brutality of an instrument not designed for such use. The history of hygiene or of pedagogy teaches us much in this matter. When we think of the cardinal, urgent and constant need we have to preserve our bodies and to raise our souls, of the special facilities given to each of us, in this field, to experiment continually on ourselves and on others, of the palpable injury by which the wrongness of a medical or pedagogical practise is both made manifest and punished at once, we are amazed at the stupidity and especially at the persistence of errors. We may easily find their origin in the natural obstinacy with which we treat the living like the lifeless, and think all reality, however fluid, under the form of the sharply defined solid. We are at ease only in the discontinuous, in the immobile, in the dead. *The intellect is characterised by a natural inability to comprehend life*" (p. 165).

And again:

"Human intelligence, as we represent it, is not at all what Plato taught in the allegory of the cave. Its function is not to look at passing shadows nor yet to turn itself round and contemplate the glaring sun. It has something else to do. Harnessed, like yoked oxen, to a heavy task, we feel the play of our muscles and joints, the weight of the plow and the resistance of the soil. To act and to know that we are acting, to come into touch with reality and even to live it, but only in the measure in which it concerns the work that is being accomplished and the furrow that is being plowed, such is the function of human intelligence" (p. 191).

In this brief summary we have noted imperfectly only some of the principal aspects of Bergson's philosophy; whole sections of it are left without consideration. In particular the very interesting discussion of the actual course of plant and animal evolution should be widely read, even by those who do not care for the strictly philosophical parts of the book. Many things, not actually in the work, are suggested by it; thus a treatment of history from the Bergsonian point of view. In discussing scientific activity, I think it could be shown that whereas the operations and results of science are intellectual, the mainspring of scientific activity is instinctive or intuitional. The scientific man lives more in reality than Bergson perhaps allows, but his wares, when baked and ready for the market, are concrete things. In closing, I will permit myself one more quotation.

"Life is tendency, and the essence of a tendency is to develop in the form of a sheaf, creating by its very growth divergent directions among which its impetus is divided. This we observe in ourselves, in the evolution of that special tendency which we call our character. Each of us, glancing back over his history, will find that his child-personality, though indivisible, united in itself divers persons, which could remain blended just because they were in their nascent state: this indecision, so charged with promise, is one of the greatest charms of childhood. But these interwoven personalities become incompatible in course of growth, and, as each of us can live but one life, a choice must perforce be made. We choose in reality without ceasing; without ceasing, also, we abandon many things. The route we pursue is in time strewn with the remains of all that we began to be, of all that we might have become. But nature, which has at command an incalculable number of lives, is in no wise bound to make such sacrifices. She preserves the different tendencies that have bifurcated with their growth. She creates with them diverging series of species that will evolve separately" (p. 99).

T. D. A. Cockerell.

An Eighteenth-Century Patron of Science.*

The history of science in England furnishes a long list of men of large private fortunes who have devoted their lives to the advancement of knowledge. In no other country has the *Privatgelehrte* been so great a national asset. Sir Joseph Banks occupies a prominent place in the ranks of these worthies. Born in 1743, he early displayed a taste for natural science in all its fields. This first found expression in local collecting excursions, particularly botanical. Banks first came into real prominence in the

*The Life of Sir Joseph Banks, President of the Royal Society. With Notices of his Friends and Contemporaries. By Edward Smith, F.R.H.S. New York: John Lane Co.

scientific world in 1768, when he accompanied Captain (then Lieutenant) Cook on his first voyage. His connection with this voyage was characteristic of all his subsequent career. His position was that of the wealthy patron, keenly interested in scientific discovery, but with an interest tending rather toward that of the *dilettante* than of the professional. The lavish scale on which he felt it necessary to embark upon a scientific project is indicated in the following statement of his part in the Cook voyage:

> "Banks's preparations for his voyage were made on a most ample, not to say extravagant, scale. No expense was spared. The staff included John Reynolds, Sydney Parkinson, and Alexander Buchan, artists; Henry Sporing, assistant draughtsman; James Roberts and Peter Briscoe, servants from Revesby; and two negro servants. Besides these was Daniel Carl Solander, whose acquaintance Banks had made in the preceding year. His status was perhaps that of friend and guest."

This was certainly a formidable retinue. Upon his return from this voyage, Banks was much lionized, both in the scientific and social worlds. At this time began a friendship with George III. which afterward became intimate, and which had the indirect effect of materially aiding the progress of science in England. On all matters in any way relating to science, the king sought and (usually) followed the advice of Banks. In 1778 came the crowning event of Sir Joseph's career, his election to the presidency of the Royal Society. This position he held for forty years, and then only relinquished it because of decidedly failing powers.

In those days, to be President of the Royal Society was to be officially the leading man of science of the world. Everyone who had made, or supposed he had made, a discovery, or who had some scientific project to promote, communicated his results or plans to the President of the "Royal," who in turn laid the matter before the Fellows. Banks was one who evidently enjoyed most keenly the prestige and power associated with this position. That he administered the office in a manner and with a spirit at times decidedly dictatorial, is equally certain; though his biographer is at great pains to excuse or defend this attitude. Evidence of the fact is clear both in Sir Joseph's own correspondence, and in the accounts, brief though they are, of the intense if unsuccessful opposition which developed against him within the society at various times in his career as President. This "high and mighty" manner, taken with the fact that his part in science was that of the patron rather than of the productive investigator, subjected Banks to a deal of very keen and often bitter satire. To be sure, no person of prominence in the world of that day could expect to escape the attacks of the satirist and lampooner. But Banks received rather more of such attentions than could fairly be expected from a purely random distribution. A fair sample of these shafts of caricature is an epigram written by the Rev. Thomas John Hussey on a pair of busts which adorned the walls of the Royal Society Hall. This ran as follows:

> "I think I've seen these things look very small:
> I've seen a mouse in honest Cluny's stall,
> I've seen a flea upon a lion's hide,
> And Banks's Bust with Newton's side by side."

The career of Banks illustrates in a striking and complete way that fame which rests on anything other than solid achievement is a very fleeting sort of thing. A hundred years ago he was certainly one of the leading figures in the scientific world, and very much in the public eye generally. A man of great public spirit, he was identified in one way or another with practically every noteworthy movement of his day, whether social, scientific, political, or what not. The organization of voyages of discovery, the founding of Australia, the inauguration of learned societies, the settlement of the international status of Iceland, with its resulting stimulation of the national life of that unfortunate country — in all these things, and many more of nearly equal importance, Sir Joseph Banks played some part, and in most instances a rather significant one. Yet to-day he is practically forgotten. It is doubtful if more than one professional scientist in ten of the present day (with the possible exception of the English) would be able to tell off-hand who Sir Joseph Banks was. Yet every sophomore chemistry student knows something about a Dr. Joseph Priestley who in his day was a very minor figure in comparison with Banks.

A word must be said in praise of the way the story of an interesting life is told. From rather meagre documentary material, the author makes a decidedly entertaining book. It successfully meets the highest test of biographical writing, that of making the subject "*live* again" as a real human being in the mind of the reader; though the impression on the mind of the careful reader as to some points in Banks's character will probably not be just that which the author intended to leave. But perfectly unbiassed biography would be rather dull reading in most instances.

RAYMOND PEARL.

Briefs on New Books.

Thackeray in intimate letters to his kinsfolk.

Not the least enjoyable souvenir of this Thackeray centennial year comes from the Riverside Press in the shape of a limited edition of "Some Familiar Letters of W. M. Thackeray, together with Recollections by his Kinswoman, Blanche Warre Cornish" (Houghton Mifflin Co.). The book is printed on Alton hand-made paper in clear type of the Baskerville pattern, and neatly bound in hand-made paper boards, stamped with Thackeray's monogram. An unfamiliar but unmistakable portrait of the novelist by Richard Doyle appears as frontispiece, being reproduced from the original in the British Museum. The degree of Mrs. Cornish's kinship to Thackeray appears from her reference to "my grandmother, Mrs. Ritchie, who was the great novelist's aunt." In other words, Blanche Ritchie was the daughter of Thackeray's first cousin, William Ritchie, Advocate-General, with a large practice at the Calcutta bar. Her preliminary and interspersed comments and explanations add much to the interest of this hitherto unpublished collection of family letters from her illustrious kinsman. In her early recollection he was in personal appearance, "very fresh, very wise-looking behind his spectacles, very attractive with his thick curling hair and rosy cheeks. There was an element of mystery about him fascinating even to childhood. He always seemed alone. He had just been in America. He was on his way to Rome. He was meteoric. He was exceedingly sad and silent. He was wondrously droll. Above all, he was kind." Not exactly sad is the vein in which he writes to that little girl's father, in 1856, from Edinburgh, where he is evidently giving readings: "My orations is a great success here, and I am coining money at present at the rate of about half an Advocate-General, say 5 or £600 a month. I get £600 for my next book. Cock a doodle doo! The family is looking up, isn't it?" The book gives us near views of Thackeray's home-life from his marriage to his death, and is redolent of the man and author at his best and brightest.

The diversions of a playful essayist.

The genialty and originality of Mr. E. V. Lucas have nowhere displayed themselves more agreeably than in his latest volume of essays, sketches, and whimsicalities, entitled "Old Lamps for New" (Macmillan). The note of cleverness is struck in the very first paper, which describes a supposed visit to a "school for sympathy," where the pupils are taught kind-heartedness and mutual helpfulness by becoming themselves, each for a day at a time, the victims of sundry forms of disablement that can be harmlessly simulated for the occasion. The sad fate of the lame, the blind, the deaf, the dumb, and other unfortunates, is thus brought vividly within the children's comprehension. Other chapters have to do with pet dogs, art criticism and art history, divers sorts of real or imaginary incidents, passages of biography, and other miscellaneous matters capable of brief and witty or brief and wise treatment. Dialogue, too, of the bright sort familiar to readers of "Mr. Ingleside" and "Over Bemerton's," enlivens an occasional chapter. Felicities of style and adroitness of phrase are not wanting. Single words also are used with an alert sense of their real meaning, as is exemplified in the opening paragraph of a delightful essay "On Leaving One's Beat," which begins: "When I am going for a long railway journey I always buy a number of papers associated with walks of life as far as possible removed from my own. Then the time passes easily. The ordinary papers one reads too quickly; the exorbitant require attention — they open the door to new worlds." A timely article entitled "Thoughts on Tan" tells how to gain the credit of having had a long vacation in the country (by the use of "Sunbronze" at so much the bottle), and also how to acquire other forms of credit at a cheap rate. The book is well up to Mr. Lucas's high standard.

White House affairs under ten presidents.

Colonel William Henry Crook, body-guard to Lincoln, and subsequently disbursing officer at the White House, has probably seen more of the home-life of our presidents and their families than any other person now living. His "Memories of the White House" (Little, Brown & Co.), compiled from his diaries by Mr. Henry Rood, and fully illustrated, is packed with entertaining incidents and anecdotes picturing the personal peculiarities and family life of the presidents from Lincoln to Roosevelt. It is the finer and nobler qualities of these men that impressed him, and his book, while throwing new light on many public characters, does so with due restraint. Its intimate glimpses of men who have made history are thoroughly enjoyable; nor are the ladies and children of the White House slighted. One is glad to note at the very outset that the writer quite clears himself from any share of blame for the admission of the assassin Booth to Lincoln's box at Ford's Theatre on the fatal night; he was off duty on that occasion. In an earlier work (mention of which seems to be avoided in the present volume), compiled by another hand and entitled "Through Five Administrations: Reminiscences of Colonel William H. Crook," the same sources have been drawn upon as in the "Memories," but only to the close of Arthur's administration. Actual repetition has been skilfully avoided, but some slight discrepancies in statement of fact do occur in the two works, — as, for instance, in the date of the writer's entrance on his duties at the White House, the date of the first formal reception of that year, the breakfast hour of the Lincolns, and similar details that might, one would think, just as well have been made to agree in the two narratives, especially as it is impressed on the reader that the notes from which these details are drawn were taken down with care and fulness. Unnecessary misspellings of proper names occur now and then. Marshal Lamon of the earlier book

appears as "Lammon" in the later; and one of President Garfield's sons is incorrectly referred to as "Irving" Garfield. It is for its later chapters that the book is especially welcome, as a supplement to its predecessor. Those who have read instalments of these reminiscences in various periodicals will be glad to see them collected and enlarged, in handsome and serviceable form.

Recollections of American society a half-century ago.

Packed with memories of ante-bellum days in New York, Washington, and elsewhere, and with a truly amazing variety of details as to the family history and genealogy, joys and sorrows, ups and downs, of a wide circle of friends and acquaintances, Mrs. Samuel L. Gouverneur's autobiographical volume, "As I Remember" (Appleton), is a veritable treasure-house for those who delight to recall the America of sixty or seventy years ago, its social celebrities and society usages, its methods and manners, and the thousand and one episodes and incidents that make up the author's "Recollections of American Society in the Nineteenth Century." Mrs. Gouverneur congratulates herself on having been born in the one most desirable spot on the whole terrestrial globe — near the village of Jamaica, on the south shore of Long Island, in an old-fashioned farm-house purchased from "Citizen" Genet, the first Minister of France to this country, by Captain John Hazard, Revolutionary hero and maternal grandfather of Marian Campbell (the author of this book), who was the daughter of Judge James Campbell and afterward the wife of Samuel L. Gouverneur, Jr., a grandson, on his mother's side, of President Monroe. The capacity and tenacity of Mrs. Gouverneur's memory are remarkable. Occasional errors of statement could hardly be avoided in so extended a survey of the past, and some bias or prejudice here and there is almost necessary to give spice to the personal reminiscences; but few will quarrel with the author on the score of inaccuracy or unfairness in her bright and sunny pages, the faithful mirror, we doubt not, of her own pleasing personality. An interesting portrait of her in her later years faces the title-page, and likenesses of friends and kindred illustrate the successive chapters.

The symbolism of Maeterlinck.

Slender in more than one sense is the little volume by Mr. Henry Rose entitled "Maeterlinck's Symbolism: The Blue Bird and Other Essays" (Dodd, Mead & Co.). The chapters on "The Blue Bird" have at least the merit of novelty; the bird is, as most readers believe, a symbol of happiness, but it is primarily a symbol of "celestial truth," a conclusion reached by the aid of Swedenborg, for without a knowledge of the Science of Correspondences, the author asserts, parts of the play are meaningless. "Celestial truth," the real theme of the play, is by consequence the central theme of these chapters; on this peg Mr. Rose ingeniously if not convincingly manages to hang all the ancillary symbols and ideas of the play. The "Other Essays" include, first, a study of the optimism of Browning as manifested in "Pippa Passes"—an attack on the baneful "*laissez-faire* views in religion" that disciples of Browning are addicted to, followed by an exposition of Browning's actual meaning; and, secondly, a chapter on "The Musical Mind: A Study in Social Harmonies," in which the author asserts that Dante, Shakespeare, Dryden, Tennyson, Adelaide Proctor, and others, were imbued with "the coöperative idea" and reform purposes; in short, if we read aright, with an active humanitarianism. No part of the book impresses one with Mr. Rose's accuracy and profundity. The "Blue Bird" chapters are vitiated by a misquotation from Wordsworth that is attributed to Tennyson; the Browning chapter sets forth, in lieu of wrong interpretations, others that are quite as dubious; and the closing chapter, on "The Musical Mind," is scrappy, haphazard, and, in the last analysis, utterly pointless. It is obvious that the "Other Essays" were better omitted. The Maeterlinck chapters, however, are at least worth attention.

Correspondence of a leader in the Revolution.

The first volume of the "Letters of Richard Henry Lee," collected and edited by Dr. James Curtis Ballagh, Associate Professor of American History in the Johns Hopkins University, comes to us from the Macmillan press. As Lee served for a time as President of the Continental Congress, and was the mover of the various resolutions providing for the Declaration of Independence, for alliances with foreign powers, and for a plan of confederation for the Colonies, he exercised a powerful influence over the course of events during the Revolutionary period, and his letters are naturally of prime historical value. Dr. Ballagh's statement that of about five hundred letters which he has collected more than half have never before been printed, demonstrates in itself the great importance of the publication. Of course, a great deal of it is unpleasant reading. No one who has ever penetrated a little way into the inside of our Revolutionary history has failed to discover that beneath the dominant current of patriotic heroism and self-sacrifice there was ever a muddy under-tow of selfishness, slander, jealousy, corruption, and inefficiency, dragging in the opposite direction; and Lee had to fight with these untoward forces at home almost as continually as with the recognized enemy. About half the collection is embraced in the present volume, which begins with the summer of 1762 and closes with the end of 1778. It hardly needs to be said that the modern ideas of editorial faithfulness to the text and freedom from undue assumption are rigidly adhered to. Dr. Ballagh does not assume to decide absolutely the meaning of "supyly," but merely suggests in a footnote that it "is *probably* a misprint for *supply*." The probability is distinctly heightened by the fact that the word "supply" is the only thing which will give sense in the context.

The problems of minds diseased.

There are few topics of general interest, both in principle and in their varied practical applications, so difficult to present in popular form as that attempted by Dr. T. S. Clouston in his treatise on "Unsoundness of Mind" (Dutton). The technical aspects of diagnosis, classification, description, and treatment are couched in deterrent terms; while the empirical nature of clinical insight leaves the lay mind adrift as to the sound basis or real import of the many varieties of unsound minds. So far as covering the ground in readable form, and offering a survey that must leave the attentive reader with a much more satisfactory impression and understanding of mental alienation than that he set out with, the book is a creditable and a useful contribution. There seem to be two dominant plans of popularization in regard to the mooted questions of sanity and insanity. The one proceeds upon the general equipment of technical insight to present and enforce principles and their applications to the personal and social regulation of undesirable forms of mentality; it aims to illuminate, to enthuse, to interpret, to provide the spirit of application. The other accepts the clinical interest as dominant, and remains closely in the descriptive stage; it recounts, explains, advises, relates, differentiates, informs. Dr. Clouston's book is of the latter type. The works of Maudsley, still most useful, accomplished the former task to a former generation. Each type of work has its merits. There is at present a large opportunity for a renascence of the former interest, which, after all, is the intelligent general interest in the problems of unsoundness of mind.

Team-work in Social Science.

Sociology occupies a somewhat indeterminate territory bounded by the ever-shifting borders of its sister sciences, and doubts have been raised as to its precise rights and status. Professor Albion Small, in "The Meaning of Social Science" (University of Chicago Press), asserts his belief in the validity of sociology as a science; but he has little faith in it as a field for specialization. All specialized science, he claims, "inevitably passes into a stage of uncorrelated scientific piece-work." He makes, therefore, the fundamental claim for sociology that, ideally, it unifies the data of history, economics, biology, and the other special sciences; that its fundamental assertion must be to the effect that "knowledge of human experience cannot at last be many; in the degree in which it approaches reality, it must be one knowledge." In other words, the psychology of a given people at a given time is not one study, their economic history another study, and the theology of their clime and day a third and unrelated study, but each bears upon the other. "The part that one of these factors plays at a given moment is a function of the operation of all the other factors at the same time." To deal with human experience in this universal way, "team-work" is necessary. Professor Small imagines a coöperative institute of scientists, each member of which would pursue the answer to some question of human experience through his own special science, but all the members would use in their problems the factors of each other's results. Sociology, as the result of their labors, Dr. Small regards as a field for the humanist rather than for the scientific student; as the only field, indeed, wherein human life may be studied rationally in all its phases and relations.

BRIEFER MENTION.

Under the general title of "The Modern Travel Series," Messrs. Scribner are issuing cheap editions of a number of standard books of travel and description. The first three titles in this series are as follows: "Links in My Life on Land and Sea," by Commander J. W. Gambier, R. N.; "In Dwarf Land and Cannibal Country," by Mr. A. B. Lloyd; and "Siberia: A Record of Travel, Climbing, and Exploration," by Mr. Samuel Turner. The volumes are fully illustrated, and sold at a low price.

A fourth edition, practically rewritten, has been issued of Dr. Jonathan Nield's "Guide to the Best Historical Novels and Tales" (Putnam). Practically all historical novels in the English language, or which have been translated into English, are classified in this work according to the period with which they deal. The record of each book includes its publishers in England and America and its subject, and books suitable for young people are so marked. The volume is provided with an index of authors and titles.

From the John Lane Co. comes a volume on "The Early Christians in Rome," by Dr. H. D. M. Spence-Jones, Dean of Gloucester and Professor of Ancient History in the Royal Academy. One finds in it a large amount of important historical material, but rigid compression and careful arrangement might have given it all at much less cost of time to the busy reader. A too elaborate structure of Books, Parts, and Chapters gives rather a disintegrating effect to the eye, an impression only too closely in harmony with a lack of proper continuity in the text itself. Unstinted commendation must be given, however, to the full and intelligently constructed index, a virtue which one does not often have the chance to praise.

"A Study in Southern Poetry" (Neale), by the North Carolina lyrist, Henry Jerome Stockard, is not, as its title would indicate, a treatise on the poetry of the South, but primarily an anthology; for the critical and interpretative material which it contains is both slight and of negligible value. Mr. Stockard's gifts as editor are by no means comparable to his inspiration as poet. The volume is, nevertheless, superior in some respects to other similar collections of Southern verse — of which there are now a full half-dozen; it is very well proportioned, and it exhibits an altogether admirable choice of items. A special feature of the book is the large number of contemporary poets represented, which include A. C. Gordon, Will Henry Thompson, Samuel Minturn Peck, William Hamilton Hayne, Frank L. Stanton, Benjamin Sledd, Madison Cawein, Walter Malone, Virginia Frazer Boyle, Olive Tilford Dargan, and the anthologist himself. Among noteworthy omissions are Mrs. Danske Dandridge, Mr. Cale Young Rice, and the earlier poets Meek and Lamar.

Notes.

A biography of Cardinal Gibbons, prepared by Mr. Allen S. Will of the Baltimore "Sun," is announced for early publication by the John Murphy Co.

Another of Mr. Clarence Hawkes's interesting animal stories is soon to appear. It will be called "King of the Thundering Herd," and is the story of an American bison.

Mrs. Sarah P. McL. Greene, who wrote "Cape Cod Folks," has completed her new story, "The Long Green Road," which will soon be published by the Baker & Taylor Co.

"The Garden of Resurrection: Being the Love Story of an Ugly Man," is the full title of Mr. E. Temple Thurston's forthcoming novel, to be published by Mr. Mitchell Kennerley.

Mr. Ian Hay, the young Scotchman who made a name for himself two years ago with "The Right Stuff," has written a new novel for Fall publication, entitled "The Safety Match."

"The Inside of the Cup" is now definitely announced as the title of Mr. Winston Churchill's forthcoming novel. Its scenes are laid in a great city of the Middle West, at the present day.

More of Jean-Christophe's adventures are soon to appear in a volume entitled "Jean-Christophe in Paris," recounting the adventures of M. Rolland's musical hero after his flight to the French capital.

Volumes on William Lloyd Garrison and Ulysses S. Grant, written respectively by Mr. Lindsay Swift and Mr. Franklin S. Edmonds, will soon be added to Messrs. Jacobs's "American Crisis Biographies."

Dr. William E. B. Du Bois, author of "The Souls of Black Folk," has ready for early publication through Messrs. A. C. McClurg & Co. a novel of negro life, to be entitled "The Quest of the Silver Fleece."

Two books of unusual importance in the field of economics soon to be issued by the Macmillan Co. are Professor F. W. Taussig's "Principles of Economics" and Miss Ida M. Tarbell's study of "The Tariff in Our Times."

"The House of Life" (Dutton) is a little book of lines written by Mr. Harold Johnson as interpretations of the symbolical paintings of G. F. Watts. The text is accompanied by reproductions of the pictures, to the number of more than a score.

"Peter and Wendy" is the title of Mr. J. M. Barrie's forthcoming story, which the Messrs. Scribner will publish in this country. Lovers of "Peter Pan" scarcely need to be told that it has to do with the two principal characters of that perennial favorite.

Mr. Max Beerbohm has written a novel — a sort of travesty or parody — which he is calling "Zuleika Dobson," and which is said to be as unlike the novels of contemporary novelists as his caricatures are unlike the drawings of other contemporary caricaturists.

General Funston's "Memories of Two Wars" and Mrs. Burton Harrison's "Recollections, Grave and Gay," two autobiographies of widely different character, which have been appearing in "Scribner's Magazine" during the past few months, are soon to be issued in book form by Messrs. Scribner.

Mr. H. Rider Haggard's "dream story" entitled "The Mahatma and the Hare," soon to be issued by Messrs. Henry Holt & Co., will display this writer in a new vein. A strong humanitarian appeal is said to underlie this touching story of a hare and its life in a hunting preserve.

Two books on New York's greatest thoroughfare are promised for Autumn publication. One is Mr. J. B. Kerfoot's "Broadway," for which Mr. Lester G. Hornby has made forty-three illustrations; the other is by Mr. Stephen Jenkins, and bears the title, "The Greatest Street in the World."

"The Collected Papers of Frederick William Maitland," edited by Mr. H. A. L. Fisher, will be published in three volumes by the Messrs. Putnam, acting as agents for the Cambridge University Press. The chief value of the collection will, of course, be found in the papers dealing with legal history.

Mr. Montrose J. Moses, the New York dramatic critic, has for many years been engaged in collecting material regarding American dramatists and their work. He has now prepared for Autumn publication a book entitled "The American Dramatist," which Messrs. Little, Brown & Co. will publish.

"The American Jewish Year Book" for 5672, published by the Jewish Publication Society of America, is edited, as before, by Mr. Herbert Friedenwald. Its principal feature this year is a discussion of the Passport Question in its latest phases. Most of the lists given in former volumes are here continued.

Lovers of Whistler will be glad to know that a new edition, in a single volume, of Mr. and Mrs. Pennell's life of the artist, published three years ago, is soon to be published by the J. B. Lippincott Co. A large amount of new material will be embodied in the new edition, and it is to be fully illustrated.

"The Leaves of the Tree" is the title of the new volume by Mr. Arthur Christopher Benson, which the Putnams will publish this month. In it Mr. Benson presents biographical sketches and appreciations of certain distinguished men, each one of whom, through his life, his character, his works, and above all through personal contact, has exercised a constructive influence upon the author of "The Upton Letters" and "The Silent Isle."

One of the few remaining private presses is the Cuala Press of Dublin, Ireland, where Miss Elizabeth Yeats prints limited editions of books by her brother, W. B. Yeats, and other Irish writers. Mr. Mitchell Kennerley has arranged to import a few copies of each new Cuala Press book as it appears, and has now ready "J. M. Synge and the Ireland of his Time" by Mr. Yeats. A new volume of poems by the same author will also be issued shortly.

The new and revised edition of "The Century Dictionary, Cyclopedia and Atlas," which the Century Co. will issue this Autumn, will appear in twelve volumes, instead of ten as before. The paper used for the work is the result of much experimenting. India paper for a dictionary, the leaves of which must be turned over very rapidly, seemed out of the question, but there has been produced for this edition a thin, opaque paper which prints cuts well and is strong and durable.

Early in October, a sociological work entitled "The Camel and the Needle's Eye," by Mr. Arthur Ponsonby, M. P., will be issued by the Ball Publishing Company. The author was formerly private secretary to Prime Minister Campbell-Bannerman. The same firm will also issue an edition of the "Kasidah of Haji Abdu El-

Yezdi, translated and annotated by his friend and pupil, F. B." The initials "F. B." cloak the identity of Sir Richard Burton, best known as the translator of "The Arabian Nights."

Topics in Leading Periodicals.

October, 1911.

American Securities in Europe. J. E. Dunning. *No. Amer.*
America's Most Perfect Thing. M'C. Sykes. *Everybody's.*
Andaman Native Life. F. Taylor. *Century.*
Antiquity of Man. F. A. Lucas. *Century.*
Agrippina, Mother of Nero. G. Ferrero. *Century.*
Archæology, Function of. A. L. Frothingham. *No. Amer.*
Boy-Raising Bulletins. W. A. McKeever. *World's Work.*
Boy Scouts of America. Dan Beard. *Review of Reviews.*
Capitol, U. S., Stories of . C. F. Cavanagh. *Bookman.*
Cavour's Last Victory. W. Roscoe Thayer. *Atlantic.*
Charity, Organized, in U. S. Jacob A. Riis. *Scribner.*
Christian Endeavor Society. F. E. Clark. *Century.*
Cities, Awakening of. Henry Oyen. *World's Work.*
City of the Royal Pavilion, The. W. D. Howells. *No. Amer.*
Cleveland's Administrations. J. Ford Rhodes. *Scribner.*
Commission Government. William Daly, Jr. *Everybody's.*
Commune, Life in the. Mme. de H.-Lindencrone. *Harper.*
Competition, The New. Arthur J. Eddy. *World's Work.*
Dames, A Battle-Royal of. A. H. Wharton. *Lippincott.*
Domestic Science. Mary L. Harkness. *Atlantic.*
Drama League of America. C. Hamilton. *Bookman.*
Education of Daughters, The. Helen H. Wilson. *Harper.*
Federalism in Canada and U. S. A. J. Beveridge. *Rev. of Revs.*
Gardening in Town. Frances Duncan. *Century.*
Gaskell, Mrs., Lights on. Ellery Kelvin. *Bookman.*
Grant's Letters to General Beale. *Scribner.*
Hamburg and Its Harbor. Ralph D. Paine. *Scribner.*
Horse Show, The Greatest. E. S. Nadal. *Scribner.*
Horses, Nevada Outlaw. Rufus Steele. *American.*
Humanity, Quest for Happy. F. Van Eeden. *World's Work.*
Human Misfits. Woods Hutchinson. *Everybody's.*
Incomes from Fiction. Edna Kenton. *Bookman.*
Individual, The. Samuel P. Orth. *North American.*
Industrial Courts. Helen L. Sumner. *Review of Reviews.*
Industrial Diseases. Paul S. Pierce. *North American.*
Insurgent Sunday-School, The. George Creel. *Everybody's.*
Intercollegiate Debating. R. L. Lyman. *Century.*
Irish National Drama. J. E. Hoare. *North American.*
Jewish Life in Russia. Mary Antin. *Atlantic.*
La Follette's Autobiography. *American.*
Labor Leader's Own Story. Henry White. *World's Work.*
Lawns as Theatres. Katharine C. Budd. *World's Work.*
Lee, Spiritual Life of. G. Bradford, Jr. *Atlantic.*
Libel in England and America. W. J. Gaynor. *Century.*
Liszt, Franz. James Huneker. *Scribner.*
Luther, Martin. A. C. McGiffert. *Century.*
McCutcheon, George Barr. F. T. Cooper. *Bookman.*
Manuscripts, Why Rejected. G. J. Nathan. *Bookman.*
Ministry, Overcrowding in. G. P. Atwater. *Atlantic.*
Morocco, French Conquest of. C. W. Furlong. *World's Work.*
Motor Wagon Economy. Walter Wardrop. *Rev. of Revs.*
Musical Indigestion. Robert H. Schauffler. *Atlantic.*
New York: City of Towers. M. Stapley. *Harper.*
New York's Municipal Music. Arthur Farwell. *Rev. of Revs.*
"Old Masters" to Order. *American.*
Panama, Opportunities in. Forbes Lindsay. *Lippincott.*
Phillipses, The: Father and Son. W. G. Beymer. *Harper.*
Portrait Painter, A Great English. G. Bradford, Jr. *No. Amer.*
Print-Collecting. F. Weitenkampf. *Scribner.*
Prohibited Books, Index of. Calvin Winter. *Bookman.*
Public Ownership. Sydney Brooks. *North American.*
Representative or Direct Government. S. W. McCall. *Atlantic.*
Rio Negro, Tracking Up. Caspar Whitney. *Harper.*
Roman Art Exposition, 1911. H. S. Morris. *Century.*
Shakespeare's Henry VIII. on the Stage. W. Winter. *Century.*
South, The, Realizing Itself. Edwin Mims. *World's Work.*
Spanish-American War. Rear-Admiral Luce. *No. American.*
Strikes, True Stories of. Mary Field. *American.*
Swiss Family Robinson. R. B. Glaenzer. *Bookman.*
Taxation and Natural Law. J. B. Clark. *Atlantic.*
Tuxedo Park. Emily Post. *Century.*
Veto, Before and After the. Edward Porritt. *No. American.*
Welfare War, The. Robert W. Bruère. *Harper.*
Wells, H. G., An Appreciation of. Mary Austin. *American.*
Wiley and Pure Food. A. W. Dunn. *World's Work.*
Wilson, Woodrow. W. B. Hale. *World's Work.*
Woman, Sacrifice of. Hugh Johnson. *Everybody's.*

Announcements of Fall Books.

The length of The Dial's annual list of books announced for Fall publication, contained in our last (Sept. 16) issue, made it necessary to carry over to the present number the following entries, comprising the full Educational and Juvenile announcements of the season.

BOOKS FOR SCHOOL AND COLLEGE.

Plane and Spherical Trigonometry, by T. G. Hun and C. R. MacInnes.—Initiative, Referendum, and Recall Documents, by Charles A. Beard and Birl E. Schultz.—Readings on Parties and Elections in the United States, by Chester Lloyd Jones.—The Principles of Insurance, by W. F. Gephart.—Social Pathology, by Samuel G. Smith.—Anthropology, by Dr. Heinrich Schurtz, trans. by Franz Boas.—Text-Book of Physics, by L. B. Spinney.—Text-Book of the Principles of Physics, by Alfred Daniell, revised and enlarged edition.—Elements of Electrical Transmission, by Olin J. Ferguson.—Storage Batteries, by Harry W. Morse.—Alternating Currents and Alternating Current Machinery, by Dugald C. Jackson and John Price Jackson.—Revolving Vectors, by George W. Patterson.—Modern Science Reader, with special reference to chemistry, by R. M. Bird.—Principles of Human Nutrition, by W. H. Jordan.—Methods of Organic Analysis, by Henry C. Sherman, new and revised edition.—The Theory and Practice of Technical Writing, by Samuel C. Earle.—Sentences and their Elements, by Samuel C. Earle.—Descriptive Writing, by Evelyn May Albright.—Expository Writing, by Maurice G. Fulton.—A Course in Public Speaking, by I. L. Winter.—The Poems of Chaucer, edited by Oliver Farrar Emerson.—Molière's Les Femmes Savantes, edited by Murry P. Brush.—Livy, Book XXI. and Selections, edited by James C. Egbert.—A History of the Ancient World, by George Willis Botsford, $1.50 net.—Introduction to General Science, with Experiments, by Percy E. Rowell.—An Applied Arithmetic for Secondary Schools, by Ernest L. Thurston.—Applied Biology, by Maurice A. Bigelow and Anna N. Bigelow.—Chemistry, an elementary text-book, by William Conger Morgan and James H. Lyman.—Macmillan's Pocket Classics, new vols.: David Copperfield, edited by Edwin Fairley, 2 vols.; Milton's Comus, Lycidas, and Other Poems, and Matthew Arnold's Address on Milton, edited by Samuel E. Allen; More's Utopia, edited by William D. Armes; Pope's Iliad, edited by Charles Elbert Rhodes; Pope's Odyssey, edited by Edgar S. Shumway and Waldo Shumway; Tennyson's Idylls of the King, edited by Charles W. French; Tennyson's In Memoriam, edited by J. W. Pearce.—Poems Required for College Entrance, edited by Robert P. St. John; Selected Poems, for required reading in secondary schools, edited by H. W. Boynton.—Beginnings in Agriculture, by A. R. Mann, 75 cts. net.—Pupils' Arithmetic, by James C. Byrnes, Julia Richman and John S. Roberts, Book Five.—The American School Readers, by Kate F. Oswell and C. B. Gilbert.—World Geography, by Ralph S. Tarr and Frank M. McMurry.—The Continents and Their People, by James Franklin Chamberlain and Arthur Henry Chamberlain, Vol. II., Europe.—English for Foreigners, by Anna Prior and Anna I. Ryan. (Macmillan Co.)

The New Europe, 1789-1889, by Reginald W. Jeffery, with maps, $2.50 net.—Elizabethan Drama, 1558-1642, by Felix E. Schelling, students' edition, 2 vols., $3.50 net.—The Tudor Drama, by C. F. Tucker Brooke, $1.50 net.—The Rhetorical Principles of

Narrative Composition, by Carroll Lewis Moxey.—Essentials of Exposition and Argumentation, by William T. Foster.—Secondary School English, by W. F. Webster.—The Individual in the Making, by E. A. Kirkpatrick, $1.25 net.—Readings in English Prose Writers of the Eighteenth Century.—The Dallas Lore Sharp Nature Series, Book I., The Fall of the Year.—Old World Hero Stories, by Eva M. Tappan, 85 cts. net.—History of the United States, by Reuben Gold Thwaites and C. N. Kendall.—First Year in Numbers, by Franklin S. Hoyt and Harriet E. Peet.—The Riverside Third Reader, edited by J. H. Van Sickle and W. Seegmiller, 50 cts. net.—Riverside Literature Series, new vols.: A Dickens Reader, edited by E. M. Power, illus., 60 cts. net; Goethe's Faust, Part I., translated by Bayard Taylor, 75 cts. net; Cooper's The Spy, edited by Charles Swain Thomas, 45 cts. net; The Story of a Bad Boy, by Thomas Bailey Aldrich, illus., 50 cts. net; Being a Boy, by Charles Dudley Warner, illus., 40 cts. net; Polly Oliver's Problem, by Kate Douglas Wiggin, illus., 40 cts. net; Milton's Education, Aereopagitica, and Other Essays, edited by Laura E. Lockwood; Romeo and Juliet, edited by William Strunk, Jr. (Houghton Mifflin Co.)

The Elements of Physiological Psychology, by George Trumbull Ladd, illus., $4. net.—Government in State and Nation, by J. A. James and A. H. Sanford, $1. net.—Max Walter's French Lessons, 75 cts. net.—Max Walter's German Lessons, 85 cts. net.—The Wealth of the World's Waste Places, by J. C. Gilson and Jacques W. Redways.—A Practical Primary Arithmetic, by M. C. S. Noble and Mrs. F. L. Stevens, 35 cts. net.—The Morey Arithmetic, by Charles W. Morey, in 5 books.—Scribner English Classics Series, new volumes: Select Poems of Byron, edited by W. D. Howe; Macauley's Lays of Ancient Rome, edited by A. Beatty; each 25 cts. net.—Commercial Geography, by Jacques W. Redway, revised edition, $1.25. (Charles Scribner's Sons.)

Elements of English Grammar, by A. E. Sharp, $1.—An Elementary Grammar of the Italian Language, by A. Marinoni, 90 cts.—English for Italians, by Edith Waller, $1.—An Italian Reader, revised with rewritten vocabulary by A. Marinoni.—Helps for the Study of French, by E. F. Maloubier and J. H. Moore.—Exercises in French Sounds, by Philip H. Churchman.—Atala, by F. de Chateaubriand, with introduction, notes, and vocabulary by Dr. T. J. Cloran.—Un Bal Masque, a play for schools, by Mlle. Jeane Charbonnieras.—Hulchof's Manual for Teaching German in Elementary Schools. (Wm. R. Jenkins Co.)

American History, by David Saville Muzzey.—European Beginnings of American History, by Alice M. Atkinson.—The Seven Champions of Christendom, by Agnes R. Matthews.—The Essentials of Greek Syntax, by Charles Christopher Mierow. (Ginn & Co.)

New Composition and Rhetoric for Schools, by Robert Herrick and L. T. Damon, revision by L. T. Damon, $1.—The Oregon Trail, by Francis Parkman, edited for school use by W. MacDonald, 40 cts. (Scott, Foresman & Co.)

Lyrica Historica, poems of British history, A. D. 61-1910, selected by M. E. Windsor and J. Turrall, 50 cts. net.—Thackeray's Virginians, with introduction by George Saintsbury and notes by J. L. Robertson, illus., $1.40 net.—Mediæval Europe, 1095-1254, by Kenneth Bell, $1.10 net.—Oxford Plain Texts, new volumes: Shakespeare's Hamlet, Tempest, and Coriolanus, each 20 cts. net.—Cæsar's Conquest of Gaul, by T. Rice Holmes, second edition, revised, $7.75. (Oxford University Press.)

Principles of Physics, by William Magie, $2.50 net.—A Laboratory Outline of Organic Chemistry, by Lander W. Jones, $1.20 net. (Century Co.)

Our Country and Its People, by W. S. Monroe and Anna Buckbee, illus., 40 cts. (Harper & Brothers.)

Commercial Arithmetic, by Gustavus S. Kimball. (G. P. Putnam's Sons.)

BOOKS FOR THE YOUNG.

For Yardley, by Ralph Henry Barbour, illus., $1.50.—Old Ryerson, by Walter Camp, illus., $1.50.—On the Trail of Grant and Lee, by Frederick Trevor Hill, illus. in color, etc., $1.50 net.—The Scouts of the Valley, by Joseph A. Altsheler, illus., $1.50.—The Quest of the Four, by Joseph A. Altsheler, illus., $1.50.—A Columbus of Space, by Garret P. Serviss, $1.50.—Bartley, Freshman Pitcher, by William Heylinger, illus. in color, $1.25.—A Captain at Fifteen, by Gilbert Payson Coleman, illus., $1.50.—The Sweep of the Sword; a battle book for boys, by Alfred H. Miles, illus., $1.50 net.—The Girls of Dudley School, by Ellen Douglas Deland, illus., $1.50.—Elinor's Junior Hop, by Grace Ethelwyn Cody, illus., $1.50.—Finkler's Field, by Ralph Henry Barbour, illus. in color, $1.25.—Dickens and the Girls he Wrote About, by Belle Moses, $1.25 net. (D. Appleton & Co.)

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The Witch's Kitchen, by Gerald Young, illus. in color, etc., by Willy Pogany, $2. net.—The Circle K, by Edwin L. Sabin, illus., $1.50.—The Aeroplane at Silver Fox Farm, by James Otis, illus., $1.50.—Dorothy Brooke's Experiments, by Frances C. Sparhawk, illus., $1.50.—The Unmannerly Tiger, and other Korean stories, illus. in color, $1.—A Life of Grant for Boys and Girls, by Warren L. Goss, illus., $1.50.—The Dawn of British History, by Alice Cochran, illus., $1.25.—Secrets of the Hills, by Sterling Craig, illus., $1.50.—Stories of India's Gods and Heroes, by W. D. Munro, illus. in color, $1.50.—Boy Scouts in the Maine Woods, by James Otis, illus., $1.25.—Stories of the Scottish Borders, by William and Susan Platt, illus., $1.50.—High Deeds of Finn, by T. W. Rolleston, illus. in color, $1.50 each.—The Birth of England, by Estelle Ross, illus., $1.25.—From Conquest to Charter, by Estelle Ross, illus., $1.25.—Story of the Crusades, by E. M. Wilmot-Buxton, illus., $1.50.—Harold, First of the Vikings, by Charles Young, illus., $1.50 net.—Happy Children, by Ella Farman Pratt, illus. in color, $1. (T. Y. Crowell & Co.)

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King of the Thundering Herd, the biography of an American bison, by Clarence Hawkes, illus., $1.50.—Historic Inventions, by Rupert S. Holland, illus., $1.50 net.—The Four Corners at College, by Amy E. Blanchard, illus., $1.50.—Kiddie Rhymes, pictures by Grace G. Wiederseim, text by Margaret G. Hays, $1.25.—The Queen of the City of Mirth, by Elbridge H. Sabin, illus in color, $1. net.—The Polly Page Ranch Club, by Izola L. Forrester, illus., $1. net.—The Washington Square Classics, first vols.: Stevenson's Treasure Island; Hawthorne's Wonder Book and Tanglewood Tales; Sewell's Black Beauty; each illus. in color, $1. net.—The Children's Favorites, told in easy French by Kathleen Fitzgerald, new vols.: D'Aulnoy's Fairy Tales; Uncle Tom's Cabin; each illus., 50 cts. net. (George W. Jacobs & Co.)

David Crockett, Scout, by Charles Fletcher Allen, illus., $1.50.—The Boy Scouts of Birch-Bark Island, by R. Sargent Holland, illus., $1.25 net.—Captain John Smith, Adventurer, by C. H. Forbes-Lindsay, illus. in color, $1.50.—Daniel Boone, Backwoodsman, illus., $1.50.—The Doctor's Children, by Laura T. Meade, illus., $1.50.—The Uncomfortable Term, by Raymond Jackberns, illus., $1.50.—Teddy and Lily's Adventures, by May Baldwin, illus., $1.50.—Brother Scouts, by John Finnemore, illus., $1.50.—With Morgan to Panama, by Commander Currey, R. N., $1.50.—Blair of Balaklava, by E. Scott Lynn, illus., $1.50.—Our Agreeable Friends, by F. G. Aflalo, illus., $1.50.—Three Hundred and One Things a Bright Girl Can Do, illus., $2. net.—Hans Andersen's Fairy Tales, illus. in color by Maria L. Kirk, $1.50.—Chronicles of Fairyland, by Fergus Hume, illus. in color by Maria L. Kirk, $1.50.—Norse Fairy Tales, selected by Sir George Webb Dasent, illus., $1.75. (J. B. Lippincott Co.)

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PETER AND THE PRIMROSE.

There is a well-worn story of a genial gentleman who, when mention was made of a lecture on Keats, innocently asked, "What are Keats?" It will do well enough to assume that it was the same person who supposed Botticelli to be a kind of cheese, and who unbared his perplexed soul when he asked a kind friend to explain to him the exact distinction between Hunyadi Janos and Omar Khayyám. It may not even be going too far to attribute to the same inquiring spirit the remark, *apropos* of a reference to Homer's Odyssey, "Homer's, I believe, is the best." The condition of mind which these ancient jests serve to illustrate is by no means uncommon, and there is some reason to think that it is being created in more numerous examples than ever before by the educational methods currently in vogue, and by feeding upon the intellectual pabulum provided by the newspapers and other forms of cheap popular literature for most of our present-day readers. What to do about it becomes a more and more serious question to those who are not willing to accept such a counsel of despair as Goethe's "*Es muss doch solche Käuze geben*," and turn an indifferent gaze to the manifestations of mental ineptitude that confront us upon every hand every day of the year. Of one thing there can be no doubt: the complacency of the type of mind which the "howlers" above cited exemplify is as complete as its ignorance is comprehensive. A smug self-satisfaction coupled with a condescending willingness to be informed rather than with an eagerness to learn, is the attitude such exhibits betray. Mr. Frank Moore Colby, commenting upon various instances of *naïve* self-revelation, brings the matter home to us. He professes to be unable to distinguish between the examples that are afforded by actual experience and those that are merely humorous inventions. The difficulty arises, he says, "from careless reading in newspapers, novels, and books of sarcasm about America, without trying to remember which is which. It is, of course, altogether irrational. I know, for example, that Colonel Watterson did not occur in 'Martin Chuzzlewit,' but is occurring daily in some Southern State. I know that

Senator Beveridge is not an invention of James Russell Lowell, but, on the contrary, a physiological fact, one of nature's cunning plagiaries." To account for one of these authentic instances, it would be necessary to make an exhaustive study of the man's upbringing and enviroment, and perhaps to supplement the study by an examination of his ancestral strain. The psychological make-up in which obtuseness and stolidity are commingled with rudimentary imaginative power and a well-nigh total lack of the sense of humor will exhibit surprising reactions; but, whatever form they may assume, they will all illustrate La Bruyère's maxim: "*Tout l'esprit qui est au monde est inutile a celui qui n'en a point.*" And they will all suggest the lamentable case of Peter Bell, who could see in the primrose nothing but a yellow flower — certainly no Rhodora or Genestra, no mountain daisy or lesser celandine.

"To a German we might have compressed all this long description into a single word," says Carlyle, writing of William Taylor's "Historic Survey of German Poetry." "Mr. Taylor is what they call a *Philister;* every fibre of him is Philistine. With us, such men usually take into politics and become Code-makers and Utilitarians." Since Carlyle wrote these words we have naturalized the term — thanks mainly to Matthew Arnold — and have found it useful to have the concept thus verbally crystallized. The persons whom the Germans call Philistines and the French *épiciers* are oppressively numerous in our own conntry. Despite the good things that may fairly be said about them, and regardless of Leslie Stephen's malicious suggestion that the name is "applied by prigs to the rest of their species," our Philistines make a most distressful braying in the market-place, and the plea of the spirit is not easily to be heard amidst the din. They muddle everything they touch — politics, education, art, ethics, religion, — reducing to hard material terms the most elusive problems of life. Themselves inacessible to ideas, they create an atmosphere which stifles all the finer instincts and aspirations, and makes the idealist feel "that the sky over his head is of brass and iron." They even construct counterfeit idealisms of their own — in politics, socialism; in education, vocational training; in art, realism; in ethics, hedonism; in religion, ceremonial and dogma, — all of the earth, earthy, and all pitifully inadequate to feed the soul intent upon free individual growth, eager to invest itself with beauty, athirst for truth and righteousness, holding blessedness to be a higher aim than happiness in its determination of the conduct of life.

Thus, by a somewhat devious path, we come to what is after all a very simple proposition — that the equipment of the mind is the only thing that really matters in a man's relations to this complicated and many-colored world. "The mere lapse of years is not life," says Martineau. "To eat, to drink, and to sleep, — to be exposed to darkness and the light, — to pace round in the mill of habit, and turn thought into an implement of trade, — this is not life; knowledge, truth, love, beauty, goodness, faith, alone can give vitality to the mechanism of existence." But all these elements of life in the richer sense are the reactions of the thinking subject to the impressions made by the external world. The mind is no passive recipient, but a source of creative energy; and its own contribution is what gives value and significance to every such reaction. It is one of the oldest of commonplaces to say that what a man brings to the contemplation of nature and art is the measure of what he gains. The young Parsifal, stolid and unresponsive, beholds unmoved the sufferings of the King and the unveiling of the sacred vessel. The older Parsifal, enriched by experience and enlightened by divine sympathy, redeems the brotherhood from its curse, and is fit to assume the functions of priest and king. In this allegory we touch the heart of life, and drink refreshment from its deepest and most hidden springs.

Fundamental in importance among the influences which have caused the tribe of Peter to multiply in such numbers among us, and have made the myopic Petrine vision almost the normal type of our modern seeing, is the wanton and lamentable neglect of the great literary sources of imaginative power and ethical inspiration. We batten upon moors when we might feed upon the fairest of mountain pastures. We no longer lift up our eyes unto the distant hills whence cometh strength, but fix them upon the lowlands close at hand, fat with their material harvests. We do not purge the visual nerve with the euphrasy of noble poetry, but narcotize its sensitive fibres with amorphous prose. When we might be adding to our spiritual stature by communion with the great souls who beckon to us from the pages of literature, we accept instead the stunted development that comes from fixing our attention upon the miserable writings of the day, deriving from them the dull satisfaction that means no more than exemption from

the need of mental effort and from the annoyance of growing pains.

Most fatal of all the shortcomings of the type of mind which so distressingly asserts itself in this new century is its ignorance of the Bible and of the ancient classics. From every school and college in the country the cry goes out that young people show no signs of familiarity with these foundations of cultural education, and that in consequence a large part of modern literature is to them a sealed book. What are euphemistically called educational advantages do not nowadays seem to include the advantage of the preparation without which no student is fit to enter into his rightful inheritance of English letters. Where shall we fix the responsibility for the purblind outlook of so many who pass for educated men? It would be unjust to charge it all to the account of the colleges. They do about the best they can with the plastic material placed in their hands for moulding, and should rest under no severer indictment than that of fostering a confused sense of values, and conducting an educational process in which there are far too many loose ends. The lower schools come in for some share of the censure, and the parents for some further share. But the evil must in large measure be ascribed to the general conditions of American life, to the ideals which are in the air, to the prevailing incentive of commercialism, and to the countless influences that encourage the frivolous dispositions of the young, and discourage the development of their serious aptitudes. Against the pressure of the spiritually enervating environment to which our youth is almost everywhere exposed, it is little more than a futile resistance that may be offered by school and college.

That a spring can rise no higher than its source, is unquestionable as a proposition of hydrodynamics; but if we were to accept it as a principle of education, we should indeed be yielding to a counsel of despair. Is the new generation to do no better than the old, and is its growth to be cribbed, cabined, and confined by the conditions that have stunted its predecessor? If the lesson of failure were to be read as meaning the inevitability of new failure, there would be small hope for the future of mankind. But as the individual may rise on stepping-stones of its dead self to higher things, so the new generation may profit by the mistakes of the old, and attain to a clearer vision. Dulness of mind in the adult may be the expression of native defect, but it is more likely to be the consequence of neglecting opportunities that were offered by the impressionable years of childhood. How easily a child's feet may be led into the pleasant paths of literature, and his eager mind stored with images and emotions that will remain fresh for the rest of his life! And with what perverse exercise of pedantic ingenuity do we create in him a sullen hatred for literature, sealing forever its copious springs of joy! Says the author of "Sartor Resartus":

> "How can an inanimate mechanical gerund-grinder, the like of whom will, in a subsequent country, be manufactured at Nürnberg out of wood and leather, foster the growth of anything, much more of Mind, which grows not like a vegetable (by having its roots littered with etymological compost), but like a spirit by mysterious contact of spirit; thought kindling itself at the fire of living thought? How shall he give kindling in whose inward man there is no live coal, but all is burnt out to a dead grammatical cinder?"

In the deepest sense, "this very real world of ours, with all its suns and milky ways," exists only in the subject mind which beholds it, for such is the ultimate teaching of philosophy. It is a world created under the forms of time and space and causation, and emerges from the void into seeming reality only when the subject mind imposes these forms upon whatever may be its objective counterpart. But without dwelling upon this metaphysical abstraction, it may be said that superimposed upon this formal structure—this causally ordered world of extension and sequence—there is for each individual the world of his own special making. Whatever richness of content this world of the individual may have, whatever wealth of intellectual and emotional meaning it may possess for him, is the function of his own mental equipment. It is the subjective factor in this dual relation out of which his world is shaped that determines how much of a world it shall be. It is a world simple or complex, dull or glowing, meaningless or purposeful, in accordance with what he contributes to its fashioning. Peter's world and the world of Plato and Shakespeare have the same foundations, but how immense their difference in superstructure! They offer the contrast between dull monotony of surface and richly-figured design, between flat low-lying roofs and soaring spires. And if such a thing as freedom of choice there be, the individual must find its noblest exercise in seeking to make spacious his spiritual habitation, harmonious in its proportioning, lovely in its adornment, and far-seeing in its outlook. This is the fundamental obligation of all self-discipline, and should be the controlling purpose of every educational system.

TWO KINDS OF READERS.

The stream of the season's new books is now almost at flood, a swollen torrent fed by innumerable tributaries; and again the recurrent question arises, How does so much reading-matter ever contrive to get itself read?

The readers of all these new books, like readers in general, may be roughly divided into two obvious classes — readers for pleasure and readers for profit, or light-minded readers and serious-minded readers; with all degrees of inter-shading and inter-mingling, as in nearly every scheme of classification in nature. Not novels alone attract the pleasure-seeking reader, nor does the purposeful student invariably scorn the delights of fiction and live his laborious days in a rarefied atmosphere of pure science. A serious-minded person's plan of self-culture may include a daily stint of current fiction, just as a thoughtless and fun-loving person's appetite may spontaneously crave an occasional dose of history or biography, of travels or essays, or even of philosophy or religion. What distinguishes the one class from the other is not so much the choice of books as the consciousness of such choice. Those who live to read, who make a serious business of reading and every little while dig up the soil of their minds to see whether the literary seed there sown has begun to sprout, stand in a class apart from those who read to live more abundantly and zestfully, and who, it may be, cannot to-day recall title or author of the book they laughed and cried over yesterday. Every reader knows, or thinks he knows, to which of these two classes he belongs, and feels a certain superiority, acknowledged or unacknowledged, over those of the other class. Nevertheless there are undoubtedly some who, admitting themselves to be frivolous readers, wish that they had the strength of mind to become serious readers; and others there are who, sadly confessing that their days of careless, irresponsible, ecstatic reading are over, unavailingly long to recapture the charm that poetry and romance and history and adventure once had for them.

Spontaneous readers (if one may so name those who read to live, as opposed to self-conscious readers, or those who live to read) never read by the clock, never assign themselves so many pages or chapters a day, never have to use a bookmark — or, when this gets misplaced, feel compelled to go back again and read from the beginning, as did the plodding pedant who got as far as Z in the encyclopædia and then had to turn back to A because he had lost his place. But the systematic reader never gets caught in this fashion. The perpetual consciousness of a purpose in all one's reading precludes the possibility of rapture. Time and space and all things terrestrial do not easily cease to exist for him who reads (as we have done, to our sorrow, long ago, in the foolishness of youth) all of Homer in daily portions of so many lines, and the entire Bible in course, a chapter a day. Subsequent haphazard readings in both Homer and the Bible have, with us, proved far more productive of oblivion to the carking cares of life. Perhaps those self-imposed daily readings were not, after all, quite void of benefit to the reader; youth, with mind comparatively unfurnished and elective affinities undeveloped, might in many instances be slow to get beyond its first story-books without the spur of a conscious purpose.

To read a book in order to be able truthfully to say that one has read it, or to read copiously in order to astonish and awe others with a catalogue of one's achievements of this sort, is a very familiar form of serious reading. Most persons are at some time in their lives guilty of this weakness, and not a few never wholly cure themselves of it. There comes to mind a lady of our acquaintance who, with an abounding zeal for self-culture, passed a studious semester at Göttingen, where she wearied her friends with constant enumeration of the books and authors she had mastered, or thought she had mastered. *Ich habe gelesen* — this and that and the other, became the burden of her conversation, until she acquired for herself the nickname of *Ich habe gelesen.* And what did it all amount to, except that she turned into a sort of walking catalogue of the German classics?

The libraries of such persons as this estimable but unstimulating lady are likely to reflect their attitude toward books. Posing as persons of culture, they fill their shelves with all the books no gentleman's library should be without, and have little intimate acquaintance with or fondness for what the books contain. A friend of ours whose vocation leaves him little time for reading was recently displaying his fine sets of English authors, purchased one after another in richly bound editions, when we chanced to inquire whether he enjoyed Smollett, whose complete works in sumptuous dress presented an imposing platoon on their shelf. The reply, prompt and unconcerned, indicated that he had no acquaintance whatever with the voluminous Tobias, and apparently had no intention of cultivating one.

How different from this was book-loving Charles Lamb's way of acquiring a library! Every volume had its birth in his mind and desire before it took material form on his shelves. An old author, hungrily devoured with his eyes in the window of some second-hand bookshop, or perhaps all but read through in snatches as he daily passed a favorite bookstall, would become, in process of time and when the purchase money could be spared, the prized possession of the East India House clerk, who, with his sister perhaps to share his joy and pride, would triumphantly bear the coveted treasure home and there revel at leisure in its delights. In somewhat the same gradual and characteristic fashion did Edward FitzGerald get together the modest collection of books whose disorderly array and hard usage testified to his visitors how much more he cared about reading his favorites than about displaying them as a part of the furniture of his house. The ruthless plucking-out of such portions

of his books as displeased him added no little to their disreputable appearance; but what cared he for that? Even Southey, literary hack though he was forced to become, had probably read and enjoyed every volume in his book-packed hermitage at Keswick. Though his copious reading must have usually had an end in view, he would doubtless have read about as much for the mere love of reading had he been able to afford himself that luxury.

Unhappy is the lot of those whose literary inclinations tend in one direction, and whose real or supposed duty points them to other fields of study or reading. The bishop whose surreptitiously enjoyed novel must be hurriedly thrust into a drawer when a knock sounds on his study door, and his countenance composed to the seriousness of the early Christian father open on the desk before him, is living a divided life and in peril of most unepiscopal discomfiture. Better for him to thrust his early Christian father into the drawer, if his theological studies are a mere pretense, and fearlessly and openly to continue the reading of his fascinating novel, exclaiming with Crabbe (in "The Library," was it not?) —

> "Go on! and while the sons of care complain,
> Be wisely gay and innocently vain;
> While serious souls are by their fears undone,
> Blow sportive bladders in the beamy sun."

The reader, like everyone else who desires peace of mind, must follow Matthew Arnold's advice and resolve to be himself, knowing that "he who finds himself loses his misery."

It has been said that some read to think, some read to write, and some read to talk; but whatsoever the purpose — the building up of mental tissue, the making of other books, or the exhibition of intellectual brilliance — it may often occur that he who comes to his reading with a purpose remains to read for pleasure, while he who reads at first merely to pass the time may find himself suddenly seized with an interest in some field of study casually suggested by the book of entertainment before him. Not seldom, too, does he who reads with no professed object but the enjoyment of reading acquire in the end more real culture, more uplifting of the spirit and refining of the taste, than he who starts out with this praiseworthy end in view.

Thus, between the purposeful and the purposeless, the readers for pleasure and the readers for profit, the serious and systematic students and the carelessly joyous book-tasters, it ultimately comes about in this best of all possible worlds (or best of all actual worlds that we are acquainted with) that the enormous yearly product of our printing-presses contrives, for the most part, to get itself read, somehow and somewhere. Or even if a part of it gets no further than the library bookshelves, and not into any actual reader's hands, that is still something, since the always possible future reader may at any moment become actual, and it is for the possible as well as for the actual reader that librarians feel themselves bound to provide. There is more joy in a library over one applicant for Charles Lutwidge Dodgson's "Curiosa Mathematica" than over ninety and nine clamorers for Lewis Carroll's "Alice in Wonderland."

THE LOSS OF A GREAT TEACHER.

Dr. John Bascom, full of years and honors, beloved in the college he had so long and faithfully served, and in the town whose welfare he had for decades helped to promote, admired for his breadth and depth of learning and for the range of his literary activities, and especially esteemed by DIAL readers for his scholarly contributions extending over a quarter of a century, died on the second of this month, at his home in Williamstown, Mass., at the age of eighty-four. With the exception of his fourteen years' presidency of the Wisconsin State University, Dr. Bascom's services as educator were given to the New England college where he received his own education. Some incipient training for the bar and afterward for the pulpit followed his graduation from Williams in 1849; but from 1855 to 1902 (excepting the Wisconsin presidency) he taught at Williams — rhetoric, sociology, political economy, and, most important of all, character and manhood and civic virtue. Two qualities especially impressed those whose good fortune it was to know Dr. Bascom: his indomitable courage in matters of principle and personal conviction, and the courtly formality — the gentleman-of-the-old-school manner — that marked his bearing. His books, too numerous to admit of a full list of their titles here, were the ripened fruit of his years of teaching, and dealt chiefly with philosophical, ethical, economic, and religious subjects. A characteristic minor activity of this variously gifted man was his effective work as chairman of the Greylock State Reservation commission. Professor emeritus since 1902, he had leisure and strength to continue almost to the end his services to literature and to his community. Both the smaller world that knew him intimately and the larger one that knew him only by his writings will feel his loss. To THE DIAL the loss is very great. He was a ready and forcible writer, and his wide range of knowledge, his broad outlook, his sweet and charitable temper, his high ideals and his moral integrity, together with his soundness of judgment and clearness of mental vision, gave his contributions a quality that made them always welcome and which will now be sadly missed. His last published article — "The Case of Mary Wollstonecraft" — appeared in THE DIAL of August 1; and at the time of his death he was engaged in preparing for its columns a review of Taussig's "Principles of Economics," a work that powerfully appealed to him, and aroused an interest indicative of a vigor of mind and a hold upon vital principles and problems rarely possessed at an age when most men have left them far behind, if indeed they ever cared for them in the sense in which this fine patriot and scholar made them the chief concern of his long and unselfish life.

CASUAL COMMENT.

THE PERILS AND PROBLEMS OF THE PUBLISHING BUSINESS are seldom thought of by the average reader. Indeed, he does not even suspect their existence, but assumes that the manufacture of books is much like the manufacture of a thousand other sorts of goods, only — getting his impressions from the fabulous or fabricated reports of "best sellers" — a great deal more profitable. The truth of the matter, however, is something very different. "The Worst Business in the World" is what one publisher, Mr. R. S. Yard, calls it, in a recent article. But this worst business plainly appears in the end to be, to the born publisher, the best business in the world. Its compensations, however, are not always to be expressed in pecuniary terms; indeed, it may be said that no one, with such standards alone, can ever win name and fame as a publisher. It is encouraging to note that Mr. Yard finds that present tendencies in the publishing business are in the direction of sounder and more conservative methods. The craze of indiscriminate advertising of ten years ago — when "best-sellers," regardless of quality, were the rage in the publishing world, and it was fondly imagined that books needed only to be advertised like soap or breakfast food to become fortune-winners for all concerned — is fortunately giving place to saner views; and a more discreet exploitation of his wares by judicious and unsensational methods has become the rule with the discerning and successful publisher. It is not the precarious popular novels that support the publishing houses, but rather the less spectacular and more permanent book whose sales will continue long after the sky-rocketing sensation of the day has been forgotten. There is excitement enough and fascination enough in conducting a publishing business by sane and conservative methods without courting disaster in trying to achieve the impossible by reckless management and crazy forms of exploitation.

• • •

DR. JOHNSON ON GOLF, or what he might have said on that favorite pastime of the despised Scot, may be read in an alleged Boswellian fragment accidentally omitted from the "Tour to the Hebrides." The perpetrator of the amusing hoax we suspect to be the fabricator of that still more amusing forgery, "The Old Librarian's Almanac." Johnson's elephantine manner is well imitated, but the clever writer out-Johnsons Johnson to such a degree as to betray the deception — as may be illustrated by a few extracts. "Sir," exclaims the tourist to the Hebrides to his companion, "it is a lamentable reflection that any sentient being, presumably possessing a soul and having some rudiments of intelligence, should discover a fascination in propelling a spherical bundle of feathers with a bent stick into a succession of terranean orifices. . . . For assuming that any object whatever is to be gained by depositing the ball successively in a number of such orifices, that object would be most rapidly and effectively achieved by carrying it in the hand from orifice to orifice, rather than by propelling it laboriously — and often, I understand, erratically — with an egregious instrument ridiculously ill-suited to the purpose." On being assured by Boswell that "it is the difficulty of the method that constitutes its charm," Johnson replies: "Sir, if I should choose to shave myself with an oyster-shell instead of a razor, there would be no harm in it; but it would be none the less the height of imbecility." This ingeniously-conceived dialogue is followed by the laughable but incredible conversion of the doughty objector through actual experience of the game, whose charm even he fails to withstand.

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INDEX-MAKING AS A FIELD FOR PRISON LABOR is a somewhat startling suggestion, especially when appearing in a publication for and by librarians. In the substantial and well-prepared Report of the Proceedings of the Conference of American Librarians, held last May at Pasadena, Cal., we find the surprising statement (page 234) that "Dr. W. F. Poole is quoted as saying that 'indexing is a task that is only fit for prison convicts.'" If Dr. Poole has ever been quoted as authority for such a saying, let him be quoted no more. Of all men in America, he was precisely the least likely to utter such a sentiment. A man who spent many years in the honorable and difficult work of indexing, and whose great Index to Periodical Literature perpetuates his name and remains the chief monument of his active and useful life, would hardly speak of the task of index-making in terms of contemptuous disparagement. The queer saying for which he is made responsible is easily traceable to something he once wrote for THE DIAL, in which, in his playfully sarcastic way, he spoke of the belief of the uninitiated that "anyone can do indexing," the qualifications therefor being supposed to be about one degree above those of a day laborer, and suggested that such work might, in the interest of economy, be farmed out among contractors for prison labor. No one knew better than Dr. Poole that good indexing requires rare qualities of scholarship, intelligence, and aptitude; and that a really good index is as rare as it is refreshing to those who know the difference between good and bad.

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LINCOLNIANA CURIOSA, to the number of twelve hundred and thirty-seven items, engaged the attention of bidders at the auction rooms of Messrs. C. F. Libbie & Co. at the end of last month. A few titles and prices will indicate the undiminished interest of collectors in every literary memento of our second-greatest national hero. The rare but not yet very old first edition of "Herndon's Lincoln: The True Story of a Great Life" (Chicago, 1889) brought forty-six dollars and fifty cents. A curious anonymous publication entitled "Lincoln's Assassination Traced Directly to the Doors of Rome" went at twenty-six dollars. Two lines of Lincoln's writing in response to a request for his autograph were considered worth fifteen dollars by the successful

bidder. Even so late and so slight a work as Mr. Frederick H. Meserve's privately printed account of "The Photographs of Abraham Lincoln," issued early this year at thirty-five dollars, commanded fifty upon this its first appearance in the auction mart; and the Lincoln Day proclamation of Governor Draper of Massachusetts (1905), in printer's proof, sent emulous bidders up to fourteen dollars, the price paid for the far more valuable manuscript of R. H. Stoddard's poem on Lincoln's death. For a facsimile of certain papers from Lincoln's pen, written when he was attorney for the Illinois Central Railroad, ten dollars and a half was paid. Evidently Lincoln relics are not yet likely to become a drug in the market.

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THE CLEAN PRINTING OF CLEAN LITERATURE, rather than the untidy or disease-spreading manufacture of literature of any kind, cannot but be regarded as a desideratum by every intelligent reader. The International Typographical Union, an organization of about sixty thousand members of the printing craft, is making a determined effort to secure hygienic conditions in every printing house where its members are found. Against tuberculosis especially are its beneficent energies directed, as is already known to many from the excellent work carried on by the Union at the Printers' Home which it has established at Colorado Springs. This institution, dedicated in 1892, now occupies buildings and grounds valued at one million dollars, and about the same amount has been spent in its maintenance. An illustrated booklet issued by the Union describes the Home and its work in such terms as almost to make one wish one were a veteran compositor and thus eligible to admission to the beautiful asylum. No enterprise of any other trade-union with which we are acquainted compares with this anti-tuberculosis crusade in magnitude and beneficence. The official publication of the Union, "The Typographical Journal," which reaches every one of its members, gives valuable aid to the movement; and requests for information, addressed to the Indianapolis headquarters of the organization, will receive courteous attention.

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THE PUZZLING PARTICIPLE FORM OF THE ENGLISH VERB — the form ending in *-ing* and serving sometimes as a present participle, sometimes as an adjective, sometimes as a gerund or "infinitive in -ing" as it is also called, and sometimes as a preposition — receives full treatment in the October "Bulletin of the University of South Carolina." Professor Reed Smith, of the English department of that university, is the author of the treatise, which he entitles "Participle and Infinitive in *-ing*." The etymology of this interesting and variously serviceable suffix is briefly traced from the Anglo-Saxon endings *-ung*, *-ende*, and *-anne* or *-enne*, down through their successive modifications and final unanimous adoption of the form familiar to us. The variety of uses served by the ending will not have occurred to most persons before being confronted with such a list of examples as Mr. Smith has drawn up, a few of which may here be profitably cited. "Running to the door, he opened it quickly." "Running water is pure." "Running a horse uphill is cruel." "The rapid running of the train made him dizzy." "I go a-fishing." "Pending your arrival, decision has been delayed." "The land of the living." "There's nothing doing." "The house is building." "The bread is being baked." "Forty and six years was this temple in building." "Owing to his sickness, the visit was postponed." The two general classes into which *-ing* forms may be divided are those of verb-adjectives and verb-nouns, or participles and infinitives (or gerunds). It is to be noted with approval that the author withholds his sanction from the use, more common in England than in this country, of such constructions as "me seeing" for "my seeing," and "John shouting" for "John's shouting." The pamphlet runs to forty-three pages, all packed with examples and remarks of interest both to the professional grammarian and to the average person who wishes to handle with dexterity and precision this marvellous tool of human speech.

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THE DEATH OF THE ORIGINAL OF "SHERLOCK HOLMES," on the fourth of October, at his home near Edinburgh, reminds the readers of Sir Arthur Conan Doyle that it is not far from a score of years since Dr. Joseph Bell, an instructor of the novelist in his formative period, unwittingly gave him the germinal idea whence grew the famous detective stories which made the young writer's reputation. Dr. Bell was born in 1837, and early showed such skill in the application of inductive methods to the practice of his profession that, long before the creation of Sherlock Holmes, he was chosen as assistant to Dr. Littlewood, official adviser to the British crown in cases of medical jurisprudence. It was his application of the same methods in a half-playful vein to the affairs of every-day life that caught the attention and stimulated the imagination of young Doyle, although Dr. Bell himself is said to have deprecated the notoriety thus thrust upon him as the alleged model of Holmes, and to have maintained that his use of the observing faculty was no more than could be learned from any good manual of general medical practice. Of course it was also possible for the novelist to get from Voltaire's "Zadig," or even from earlier sources, the suggestion of his acutely-observant detective; but it was undoubtedly from the later exponent of the "method of Zadig" that he derived his inspiration.

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ILLUSTRATIONS WHICH DO NOT ILLUSTRATE, such as too often mar one's enjoyment of a good story or novel, were made the subject of a rather unusual but extremely effective protest in an instance cited by the public librarian of Worcester, Mass. "Rotten pictures and they spoiled the whole story, so I took them all out," was found pencilled in a firm

hand over the "list of illustrations" in the library copy of a certain popular novel. Examination showed that all the thirteen plates had indeed been neatly removed—for the benefit of subsequent readers. The abstraction of book-illustrations from public library volumes is no new thing, but seldom is it undertaken from so altruistic a motive. Fortunately for novel-readers, the graphic delineation of the emotions of hero and heroine is far less often attempted now than formerly; and even some novels that are provided with pictures upon their first publication in serial form are later relieved of the encumbrance when issued as books. The truth is that readers like to imagine for themselves the personal appearance of the characters in a story, and the obtrusion of pretended portraits of them often produces disillusionment and disappointment, if not disgust.

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THE GEOGRAPHICAL DISTRIBUTION OF A POPULAR NOVEL is a matter of curious interest. The publishers of "Queed," a novel which reached an issue of fifty thousand almost at a bound, and is climbing rapidly toward the hundred-thousand mark, have put out an interesting statement of "How the first 50,000 'Queed' were distributed among the different cities." It is to be noted that London took five thousand copies, Boston six thousand seven hundred, New York not far from twenty thousand, and other places proportionately to their population, with some noteworthy exceptions. For example, Toronto disposed of one thousand copies, whereas Baltimore, of more than twice its size, and next door to the author's own State, contented itself with four hundred and thirty. Richmond, where Mr. Harrison lives and where he wrote the book, called for only five hundred and thirty copies — perhaps, however, a greater mark of honor than most prophets receive in their own country. A similar statement of geographical distribution is to be made when the sales of "Queed" have actually reached a hundred thousand copies.

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CENSORIAL FUNCTIONS OF PUBLIC LIBRARIES, in respect to the admission or exclusion of current fiction of doubtful morality, have again been made a subject for discussion in a convention of librarians — this time at Perth, Scotland, where the British Library Association lately held its annual session. The head of the Manchester Public Library is reported as expressing himself in favor of this exercise of censorship, but others maintained that no single person or institution had any right to compile an index expurgatorius for the general public. One speaker advocated the extreme measure of barring all works of fiction until a considerable lapse of time had determined their status. But what should be the length of this probationary period? and by what visible or invisible marks could the worthy be then distinguished from the unworthy novels? As is inevitable in every debate on this vexed question, there was much beating of the air on the part of the disputants at Perth.

COMMUNICATIONS.

ORIGIN OF "A PHILADELPHIA LAWYER."

(To the Editor of THE DIAL.)

The reviewer of Mr. Charles Warren's "History of the American Bar," in THE DIAL of Sept. 16, says:

"It rather amusingly shows that as early as 1710, long before the 'Philadelphia lawyer' had become a proverb for unscrupulous shrewdness, the professional pleader was often looked upon askance by his worthy neighbors."

This conveys an entire misconception of the term "a Philadelphia lawyer." The biography of John Dickinson, author of the famous "Letters of a Pennsylvania Farmer," by Charles J. Stillè, at one time Provost of the University of Pennsylvania, makes plain that the high standing of the Philadelphia lawyer of the Colonial period was due to the fact that the standards of the Philadelphia bar were established and maintained by the large number of Philadelphia lawyers who studied at the London Inns of Court. From that early period until a very recent time, the lawyer in Philadelphia was the leader of public opinion in matters social and political. As Dr. Stillè pointed out, the leadership exercised by the minister in New England fell naturally to the lawyer in Philadelphia, and he held it until the recent enormous extension of industrial fortunes. The term "Philadelphia lawyer," instead of being a term of reproach as your reviewer indicates, was one that conveyed an appreciation of the leadership of the Philadelphia bar expressed even at this late day by the query, "Who is the greatest lawyer in New York?" and the answer, "John G. Johnson of Philadelphia."

ISAAC R. PENNYPACKER.

Philadelphia, October 6, 1911.

DR. JOHN BASCOM—A TRIBUTE.

(To the Editor of THE DIAL.)

In the person of John Bascom, who died October 2, Williams College lost one of its most eminent graduates and beloved teachers, the University of Wisconsin an ex-president to whom it owes much of its wonderful growth, and the public a useful citizen and patriot. In his eighty-fifth year, Dr. Bascom kept the heart and the courage of a youth, and with the youth of three generations he kept constantly in touch, so that those who knew him only as the "grand old doctor" on the shadowy side of the valley were as much his friends as were his college chums in the forties. Professor Bascom was graduated from Williams in 1849, and from that time till 1874 he served his alma mater as professor of rhetoric, accepting in that year the presidency of the University of Wisconsin. "The guiding spirit of my time," says Senator LaFollette, "and the man to whom the University of Wisconsin owes a debt greater than it can ever pay, was its president, John Bascom. I never saw Ralph Waldo Emerson, but I should say that John Bascom was a man of much his type, both in appearance and in character. . . . It was his teaching, iterated and reiterated, of the obligation of both the university and the students, that may be said to have originated the Wisconsin idea in education. He was forever telling us what the state was doing for us, and urging our return obligation not to use our education wholly for our own selfish benefit, but to return some service to the state. That teaching animated and inspired hundreds of students who sat under John Bascom."

Not only at Wisconsin, but at Williams, did Dr. Bascom's earnest teaching point out to many a man his civic duty; for in 1887 he returned to his alma mater, and taught actively till 1903, when he became professor emeritus. In many ways and in many fields his influence was powerful in moulding public opinion, notably, in his latter years, by a score of books on various phases of æsthetics, political economy, philosophy, and religion. He held honorary degrees from Williams, Amherst, Iowa, and Wisconsin.

Notwithstanding his scholarly activities, Dr. Bascom was never a recluse. When well past eighty, his figure was a familiar sight as he walked the beloved roads of the beautiful college town — in which life was better worth the living for him for his interest and energy in the community life. Seldom do the students doff their hats nowadays to professors, but they stood bareheaded in admiration and veneration as he rode by on horseback. Williams, as the mother of many who have attained eminence, must place the name of John Bascom close beside that of Mark Hopkins.

JULIAN PARK.

Buffalo, N. Y., October 5, 1911.

OCCULTISM AND PRACTICAL LIFE.

(To the Editor of THE DIAL.)

In a recent book entitled "She Buildeth Her House," the author, Mr. Will Levington Comfort, voices a powerful warning against two evils that have arisen in our social system, both of which menace our country's welfare. Both of these evils hinge somewhat upon the word "occultism"; and in order to appreciate them at their full value one must first consider the meaning of the word.

"Occultism," according to the dictionary, means "the investigation of any mysterious things, especially those that are supernatural." Another definition states that occultism is "the real science of things now unknown to uninitiated humanity." Hence it is that while the majority of mankind are quite unaware of the nature of occult knowledge, the fact that such a body of knowledge exists is evidenced by the frequent efforts of unprincipled people to foist upon the public certain valueless information under the guise of occult truths. In every domain of thought the appearance of the false presupposes the existence of the true. One who possesses true occult knowledge will not divulge it for the purpose of receiving monetary consideration; in other words, when a man is fitted by the stage of his evolution to be entrusted with occult secrets, they are imparted to him "without money and without price," and he is pledged not to reveal them.

Notwithstanding this, it is painfully true that a vain and credulous audience awaits any foreign psychical mountebank who comes to our shores — driven from his own country, in many instances, by his outrageous moral conduct. Women who were once comely, and with increasing age have lost that claim to the attention of others, flock around a man of this sort, and feed their vanity on his assurance that they are spiritually far in advance of their neighbors. He filches their pockets, makes them dissatisfied with their lives, and sustains their assumption of condescending superiority, which is especially unbearable since it is always in evidence in those who have least claim to true spiritual advancement.

Nor is this the greatest of his offenses. To young women whose physical attractions appeal to his inborn and dominating sensuality, he presents another phase. These are women usually of a devotional temperament, and the credulity of youth leads them to think they can learn the way of righteousness from him. He deliberately plays upon their highest and loftiest emotions; he represents himself as their Guru, or Teacher, the link between them and the beloved Master; by slow gradations and diabolical patience he brings them to a point where they believe they must sacrifice their virtue in order to advance further spiritually. Mr. Comfort does not exaggerate when he depicts a man of this type as presenting to an innocent young girl the idea of becoming the mother of the coming Christ; he merely shows himself conversant with the news of the day.

The men of our country should take this matter in hand. They should refuse to allow a man of this stamp to speak in their parlors, and should make it impossible for him to rent a room in which he advertises to teach (for financial compensation) "the higher truths of the spiritual life," "the secret of eternal life," or anything occult, impossible, and invariably fraudulent, as we have endeavored to show. And they should not permit their wives or daughters to contribute to the support of such a character, or to come under his influence in any way.

The second and more prevalent evil of which Mr. Comfort speaks is the inharmony existing in the marriage relation which is constantly illustrated in the busy divorce courts of our country. And for the reason of this we must look to the occult or hidden side of man. The development of the Ego — which is encouraged more here than in any other country by reason of our democracy — is the cause of much inharmony in the early stages of evolution. Inharmony arising from the insistent assertion of one's personality, to the entire exclusion of the rights of others, is almost a certain indication that a man is not far advanced in the path of spiritual development. One cannot afford to be arbitrary in a matter of well-nigh national interest, but it seems safe to say that, generally speaking, a divorce usually separates *two* unevolved persons. And the careful statistician may sometime be able to prove that a man of genius who stoops to avail himself of the divorce court as a means of freedom from the marital tie has usually achieved his greatest work before this occurs, and that all he does thereafter is nothing but an imitation of the excellent work done before. Decadence, either ethically or intellectually, or both, not infrequently follows upon divorce in the case of one or both parties.

Observation discloses the fact that children born into inharmonious homes start life with a terrible handicap. The statistics of reform schools show that seventy-four per cent of the inmates of such institutions come from unhappy and inharmonious homes; and the personal experience of teachers and of the guards and wardens of our penal institutions show that about ninety per cent of the inmates of reform schools later in life serve one or more terms in the penitentiary; for reform schools, as they are now conducted, do not and cannot reform. A little less anxiety over the "race suicide" question, and more attention to furnishing favorable surroundings for the child during the formative years of his life, will manifest definite results in producing children without criminal tendencies as well as children able to control their emotions as they come to years of maturity.

CLARA HENDERSON.

Chicago, October 12, 1911.

The New Books.

A Great American Story-writer.*

The nine years since Bret Harte's death have produced several more or less hasty or incomplete accounts of his life and work, such as Mr. T. Edgar Pemberton's highly readable biography of his friend, which appeared the year after his death, and Mr. Henry W. Boynton's fine appreciation of his genius, in the "Contemporary Men of Letters" series; but it has been reserved for Mr. Henry Childs Merwin, whose biographies of Burr and Jefferson attest his ability to perform the task, to make a thorough study of Bret Harte's antecedents, early education or lack thereof, juvenile escapades, adolescent strivings, various wanderings, and final achievement of assured success in his own peculiar department of literature. The results of this careful research, set forth in a compactly-printed octavo of three hundred and sixty-two pages, embellished with appropriate illustrations and provided with a sufficiency of explanatory footnotes, form a work of unusual attractiveness and of permanent value.

Even that necessary evil of biography, a preliminary genealogical chapter, becomes in Mr. Merwin's hands a blessing to the reader interested in tracing to their sources those traits of character that made Bret Harte the fascinating and gifted man we know him to have been. On both sides he came of ancestors endowed with distinctive qualities. The strain of Hebrew blood, which Lowell never wearied of insisting was to be found in all great men, came to Bret Harte through his paternal grandfather, Bernard Hart (the final *e* dates back only to the novelist's father's last year of life), who was born in London, but came to Canada as a boy of thirteen to seek his fortune. He did not lack for kinsfolk in the new country, the Harts appearing to be both a prolific and an adventurous race. One of Bernard Hart's cousins, we are informed, left behind him at his death no fewer than fourteen families of his own propagating, "all established in the world with a good degree of comfort, and with a sufficient degree of respectability." The Bret, or more properly Brett, addition to the Hart stock came in the person of Catharine Brett, a woman of good English extraction, first wife of the Israelitish Bernard, who lived with her only a year or less, and left to her care the only child of their union, Henry, the father of Francis Brett Hart, or Bret Harte, as he soon caused himself to be called. The mother of the boy destined to add lustre to the family name was left a widow after fifteen years of wandering and troubled life with her rather eccentric husband, a schoolteacher of migratory habits and a man of considerable learning. A passage from Mr. Merwin's book will convey a notion of the haphazard existence to which Bret Harte became early accustomed.

> "A few years before her death Mrs. Hart read the life of Bronson Alcott, and when she laid down the book she remarked that the troubles and privations endured by the Alcott family bore a striking resemblance to those which she and her children had undergone. Some want of balance in Henry Hart's character prevented him, notwithstanding his undoubted talents, his enthusiasm, and his accomplishments, from ever obtaining any material success in life, or even a home for his family and himself. But he was a man of warm impulses and deep feelings. When Henry Clay was nominated for the Presidency in 1844, Henry Hart espoused his cause almost with fury. He gave up all other employment to electioneer in behalf of the Whig candidate, and the defeat of his idol was a crushing blow from which he never recovered . . . and his death a year later, in 1845, may justly be regarded as a really noble ending to a troubled and unsuccessful life."

It is to the eldest of the four Harte children, Eliza, now Mrs. Knaufft, that the author is indebted for many facts in the history of the family that are new to us and most welcome. Of the two brothers, Henry and Francis, the former might have distinguished himself as signally as his younger brother, had he not been cut off almost upon the threshold of his promising young manhood. Precocity marked both boys, and Francis, being incapacitated for active sports from his sixth to his tenth year, fell to reading Shakespeare before he was seven, and followed him with Dickens, Fielding, Goldsmith, Smollett, Cervantes, and Washington Irving. An illness of two months in his fifteenth year was beguiled with the study of Greek, which he learned to read sufficiently to astonish his mother. Of this home initiation into literature we read further:

> "If the Hart family resembled the Alcott family in the matter of misfortunes and privations, so it did, also, in its intellectual atmosphere. Mrs. Hart shared her husband's passion for literature; and she had a keen critical faculty, to which, the family think, Bret Harte was much indebted for the perfection of his style. Henry Hart had accumulated a library surprisingly large for a man of his small means, and the whole household was given to the reading not simply of books, but of the best books, and to talking about them. It was a household in which the literary second-rate was unerringly, and somewhat scornfully, discriminated from the first-rate."

*The Life of Bret Harte. With Some Account of the California Pioneers. By Henry Childs Merwin. Illustrated. Boston: Houghton Mifflin Co.

The mother's caustic criticism of her younger son's first essays in metrical composition was so unsparing that the writer afterward wondered how he had ever dared to continue writing verse and even to publish it. It was in 1867 (not in 1865, as he himself says) that the first collection of these poems was issued in book form. "The Lost Galleon and Other Tales" was the book's title, and Tame and Bacon, of San Francisco, were the printers. A year later "The Overland Monthly" was started by Anton Roman, with Bret Harte as its editor. Indeed, the very name of the magazine was of Bret Harte's selection, and the familiar design on its cover — the grizzly bear bestriding a piece of railroad track — was partly of his own suggestion. The bear had been cut and printed, but the picture lacked point and meaning until the young editor drew some criss-cross lines under the animal's feet, which converted the whole into a telling symbol of California savagery snarling at the approaching type of nineteenth-century civilization, the steam locomotive.

If genius has ever found its most congenial environment, surely Bret Harte was rightly placed when he found himself in the California of half a century ago, with all its picturesque variety of life and its contempt for the conventions. A judge of the Santa Cruz County court kept a hotel, and after court had adjourned he might be seen in his shirt-sleeves waiting on his guests at table, serving jurors, attorneys, criminals, and sheriffs, with a truly judicial impartiality. A Yale graduate sold peanuts for a livelihood on the Plaza at San Francisco, while an erstwhile Yale professor hauled freight with a yoke of oxen. A doctor of medicine washed dishes in a restaurant, an ex-governor scraped the fiddle in a bar-room, a lawyer maintained a mush-and-milk stand, another sold pies at a river-crossing, a third drove a team of mules, and an Oxford senior wrangler filled the humble rôle of boatman. Mr. Merwin shows his familiarity with Bret Harte's stories by introducing many quotations and allusions in his survey of the rude condition of California in the fifties.

Upon Harte's leaving the Pacific coast, in 1871, he proceeded first to Chicago, and thence to Boston and New York. His desultory life during the seven years before he entered the consular service is disposed of by his biographer in a single short chapter. Then follow chapters on "Bret Harte at Crefeld," "Bret Harte at Glasgow," "Bret Harte in London," and, finally, four short chapters of literary criticism, or rather appreciation, dealing with "Bret Harte as a Writer of Fiction" and "Bret Harte as a Poet," "Bret Harte's Pioneer Dialect," and "Bret Harte's Style." The narrative and descriptive portions of the book constitute its bulk and give the work its character. And yet Mr. Merwin's appreciation of Bret Harte's literary genius is not lacking in warmth or in discernment. Let us quote from his remarks on the novelist's style.

> "One other characteristic of Bret Harte's style, and indeed of any style which ranks with the best, is obvious, and that is subtlety. It is the office of a good style to express in some indefinable manner those *nuances* which mere words, taken by themselves, are not fine enough to convey. Thoughts so subtle as to have almost the character of feelings; feelings so well defined as just to escape being thoughts; attractions and repulsions; those obscure movements of the intellect of which the ordinary man is only half conscious until they are revealed to him by the eye of genius; — all these things it is a part of style to express, or at least to imply. Subtlety of style presupposes, of course, subtlety of thought, and possibly also subtlety of perception. Certainly Bret Harte had both of these capacities; and many examples might be cited of his minute and sympathetic observation. For instance, although he had no knowledge of horses, and occasionally betrays his ignorance in this respect, yet he has described the American trotter with an accuracy which any technical person might envy."

Then follows an admirably illustrative passage from "Through the Santa Clara Wheat," where we are told how "the driver leaned forward and did something with the reins — Rose never could clearly understand what, though it seemed to her that he simply lifted them with ostentatious lightness; but the mare suddenly seemed to *lengthen herself* and lose her height, and the stalks of wheat on either side of the dusty track began to melt into each other, and then slipped like a flash into one long, continuous, shimmering green hedge."

It will be long before Bret Harte's life will have to be told again in detail, so thoroughly has his latest biographer performed the task. We are glad to have so much that has been obscure or puzzling in that rather erratic life placed in orderly sequence by this careful pen. The precautions adopted by the writer to ensure accuracy, and which are touched upon in his preface, inspire confidence in the authenticity of his statements. The date of Bret Harte's birth, which Mr. Pemberton states as 1839, with consequent unaccountable discrepancies, is more credibly given by Mr. Merwin as 1836. For combined trustworthiness and readability his book must commend itself to all who give themselves the pleasure and profit of its perusal.

PERCY F. BICKNELL.

Italian Problems of War and Peace.*

Now that Italy and Turkey are facing each other in hostile array at Tripoli, and the world's eyes are concentrated on every move that Italy is making to annex the vilayet which has been the goal of her Mediterranean policy for so many years, everything relating to Italian conditions, social, political, and military, is of keen interest. We know little of these matters; nor is it easy to learn more. What Italy has given us in the past, the debt we owe to her and to Greece for the foundations of our culture, are familiar to everyone. But the task that she has accomplished in the last two score of years in forming one nation and one government from many heterogeneous if not conflicting elements, how she has invalidated forever the pertinence of Prince Metternich's characterization of the country as "a geographical expression," what is her present position in the world of European thought and life, — of these things most of us are more or less ignorant. Carducci's phrase "The Third Italy" was so happy that it has come into general adoption. The first Italy conquered the whole of the known world; the second was overrun, subdued, and partitioned by barbarians; the third is that free Italy with which we are more or less familiar.

A book about this Third Italy, purporting to be written by a Yankee living in Rome, in the form of letters to his friends in America, though published some years ago, is only just now translated into English. There are nineteen of these letters, and they are as outspoken about Italy as the somewhat similar "Letters of a Chinese Official" were about England. The American reader is not slow in discovering that the "Yankee" of these letters is not the real thing, but an Italian who knows things from the inside and would hardly dare to speak in his own person. Very few of the Italian reviews, however, penetrated the disguise; the book passed through three editions, and a subscription was raised whereby each of the 508 deputies in the Italian Parliament was presented with a copy. As the American translator points out, "The comparison the writer draws between what has been done in our country in contrast to Italy is so flattering that whilst reading it the American eagle in each one of us involuntarily flaps his wings."

At some other time, perhaps the most engrossing of these letters would be those dealing with such subjects as "The Preparation of the New Capital," "Education and Art," "The Mafia and Lynch Law," "Literature and the Press," "Family Life," etc. But at the present moment we are more concerned with the discussion of the state of the army and the military spirit. The writer calls attention to the fact that for the last forty years all Italian campaigns have ended in disaster, and there has been a great decline in the military spirit.

"An army is no good if it is not animated by military spirit. Cannon are useless hunks of bronze if not manœuvred by a valiant and spirited artillery. There is no necessity to cultivate militarism; but there is, to see to it that every good son of Italy should have the consciousness of belonging to a great nation, and should be determined, at the supreme moment, heroically to do his whole duty. . . . Italy is fortunate in having a well-disciplined army, though perhaps in danger of being *too much* disciplined, should that discipline be construed in a way that would turn it into a menace of suffocation rather than a revivifying force. The Italian officers are for the most part good fellows — a little limited sometimes in their ideas, not so much because they do not study, as because they do not know the world; there is not one in ten who has ever set his foot outside his own country, — their financial condition does not enable them to do so, — but they are profoundly devoted to their flag, and most enthusiastic in the performance of their duties. If they were allowed to go ahead a little themselves, if the Central Government would yield them a little larger sphere of action, and would give them a little more of what we call 'elbow room,' it seems to me they would form an element which could be counted on with confidence."

Still more pertinent is the chapter on "Colonies and 'Irredentismos'" — the latter word being applied to certain portions of the national territory still remaining under foreign domination, such as Trent and Trieste. At this moment it would be idle to attempt to foresee the outcome of the struggle in North Africa. But it is not premature to ask what Italy will be likely to do with Tripoli now that it has fallen into her hands. If, with or without compensation to the excluded Turks, Italy shall be left in possession there, it will then be incumbent upon the new masters of the province to justify their occupation by making their rule acceptable to the Arabs, and by bringing security, order, and prosperity to the country. Previous attempts by Italy in colonial undertakings have been conspicuous failures; is she likely to succeed when she faces the actual problem of extending her influence beyond the coast line? Concerning this, our author says:

"Italians have been unfortunate, it is true; but it will not do to think that other countries have gotten their colonies for nothing. . . . To make herself mistress of so large a portion of the world, England for more than three hundred years has been at war on land

* The New Italy. A Discussion of its Present Political and Social Conditions. Translated from *La Terza Italia: Lettere di un Yankee*, of Federico Garlanda, by M. E. Wood. New York: G. P. Putnam's Sons.

and sea. It was a great shame that immediately after the constitution of the Kingdom no great statesman should have thought of the future, and the absolute necessity that Italy should have some outlets in her own possession. There would have been many more of these outlets than there now are, and they would have been much more easily acquired. . . . At all events, so long as Italy has no vast colony of her own adapted to her inhabitants, she is much in the position of a man with an incurable disease, who loses every day a part of his blood and his strength. How sad is the perennial exodus of thousands upon thousands of poor peasants, who leave a land incapable of nourishing them, and go far away to an unknown world whose name they can scarcely pronounce, and where most of them will be given over to a life of privation and desolation. . . . Italy will never suffice to the needs of her already dense and constantly increasing population. If Italy should entirely devote herself to the improvement of her lands, the problem of over-population, which is for any country one of the most terrible, might be deferred for some years; but it would be bound to rise up later, ever graver and more threatening."

No wonder, then, that Italy, having made up her mind to possess herself of Tripoli and to forestall the French from further extension of their colonies in North Africa, has seized on the first opportune occasion to take the decisive step. Whether she has fully counted the after-costs of the enterprise upon which she has adventured, or has weighed the possible complications in the inevitable process of adjustment, may be gravely doubted. In the mean time readers of this trenchant book on "The New Italy" will infer that the greatest obstacle to be encountered will be the home elements, anti-military and socialistic, among whom the feeling prevails that the Italian Government has enough to do toward the amelioration of industrial and social conditions in its own immediate boundaries without undertaking foreign conquests.

ANNA BENNESON MCMAHAN.

THE MESSAGE OF MUSIC.*

The subject of apologetics is just as important in art as it is in religion. In the case of music it still seems to a certain degree necessary to make a special plea for its acceptance among the serious concerns of life. This is no doubt partly due to the behavior of musicians themselves. The old conflict between the formalists and the expressionists still has something of its pristine rancor. Notwithstanding the achievements of Schumann and Liszt and Brahms, we are still more or less required to assure mankind that music, the latest of the arts, has come into the world for the purification and enlightenment of men, as have her great sisters who preceded her.

The work of Professor Britan on "The Philosophy of Music" is qualified to accomplish much in this direction. Its title should not act as a deterrent to anyone. When Philosophy assumes the simple garb which she here wears, when she speaks in language so direct and alluring, she has ceased to be harsh and crabbed, and may be welcomed as one who has a message to bring that is well worth the hearing. If music needed any *apologia pro vita sua* (and the time has certainly arrived when such apology is superseded by a discussion of its nature, methods, and significance) one will find the difficult work happily done in Professor Britan's book.

In an opening chapter the author explains at some length how music has arisen in all ages and climes, showing a universality beyond that of almost any other art except poetry; how music has lent itself to the expression of emotion with remarkable versatility, and has produced its wonders with a power that has held the listener captive. He then outlines the subject of musical form, but without going into its intricacies. One envisages, however, the creative achievements of the composer who erects his musical structures with great architectural skill. The world of music emerges into view, and we ask ourselves of what import are these varied and myriad voices decisively blended and evidently eager to arouse the dormant will or to soothe and allay where a mood is too insistent and on the verge of dangerous excess.

The investigation proceeds with the organization of the chaotic ocean of sound. The struggle upward to the disclosure of the scale, and the differentiation of this latter into its many possibilities, are brought to our view. Then the basic concern of rhythm, with its roots firmly established in the historic process of the race, receives a sufficient analysis. Rhythm has to do with the original solidarity of mankind, and its convincing employment by music at once allies the art with that movement which has meant the increasing consciousness of the need and value of civilization. Then follows the formation of the melody, the rise of the artistic form which music is especially to claim as its own. The material which Music and its congener Poetry use differs from that of the other arts. In the latter the material is already extant: stone and paint are not far to seek anywhere; but language and ordered sound are

*THE PHILOSOPHY OF MUSIC. By Halbert Hains Britan, Ph.D., Professor of Philosophy, Bates College. New York: Longmans, Green & Co.

products of man's activity. Music and poetry belong wholly to mankind, and therefore admit of a fulness, a richness, and an intimacy of expression which place them by themselves. Then the combination of tones, the capital achievement of harmony, makes a further step in the progress; this advances from its elaborate and yet artificial contrapuntal stages through an intermediate one of an equal distribution of voices into its final unification of free melodies in massive and significant effects.

If we then ask ourselves what content or meaning has been poured into these efforts, which have occupied the serious attention of so many men of the highest type for such protracted periods, we have only to look at the works of the masters for a reply. Palestrina has given expression to the mystical revelations of the Mediæval Church, and Bach to the hopes and aspirations of the Reformation; in Beethoven, as in his friend and contemporary Goethe, the modern consciousness finds all its restless questionings struggling on to solution; in Wagner the drama leaps into a new life, like the Renaissance achievement in the great times of England's Elizabeth. The art is distinctly the modern art; its accomplishments are those of our own time. Of all the arts it is the one now most alive, and attaining its maturity; and the men on the stage seem to be carrying forward the work of their predecessors.

But harmony has additional complications; in the orchestra the instruments have their special peculiarities; the strings differenced among themselves are as a whole differenced from the wind instruments, which also separate into varieties in their own domain; and the percussion instruments have their tone-color and their capabilities of rhythmic emphasis, while above the whole soar the human voices with their far-reaching distinctiveness. If to these are added the intricacies of the modern drama, with its opportunities in the way of scenic presentation, enlisting poetry and painting and sculpture and architecture, we have Richard Wagner's ideal of a work which is the united expression of the arts.

Music has the closest affiliations with literature. As Professor Britan says:

"The exceptional influence which certain forms of literature exert upon the human mind — *e. g.*, the novel and the drama — well confirms our point as a positive example of the principles which give music its power. As Lessing long ago explained, literature is peculiarly adapted to express ideas in which there is development from moment to moment. It conforms to the natural process of thought, and so is adapted to express thought relations. Literature, therefore, is to be classed with music as an art adapted to carry the mind into emotional climaxes of great intensity and force. . . . But even as compared with literature, music in one respect stands superior; the dynamic similarity of literature to the emotional life is confined chiefly to the thought content, in music it extends even to the elements of its sensuous expression. . . . Music in its symbolism, both in the thought content and in its sensuous factors employed, conforms closely to the laws of emotional reactions. This symbolism therefore makes a direct and a tremendous appeal to the emotional consciousness. Thus it is that music ranks in power with the most powerful forms of the literary art, and in some respects surpasses it in the directness and immediacy of its appeal."

Professor Britan has made an interesting and valuable presentation of his subject; it has taken the form of a series of lectures, rather than a systematic and scientific exposition such as Professor Combarieu's work on "Music: Its Laws and Evolution," reviewed in these pages some little time ago. Perhaps, however, such treatment will only add to the strength of its appeal to the general reader, and assure the book the wide circulation which it ought to have. The publishers have given it the fine garb which we have learned to expect from them.

LOUIS JAMES BLOCK.

THE INTEREST OF INDIA.*

Americans are beginning to do decidedly more reading about British India. The incentives range from the deeper and more definite concern with oriental world-politics that followed our acquisition of the Philippines, to the picturesqueness of the Delhi durbars, the readability of Mr. Kipling at his best, or the number of our missionaries. The only surprise is that the growth of active interest has been so slow; for it is inconceivable that anybody should fail to find something to attract and hold him, if he will ever glance at that incredible peninsula. Nor should this dangerously comprehensive statement be narrowed by limiting its application to students of art, or philosophy, or ethnology, or religion, or history, or government. It is obvious that all these must find a rich and even boundless field in India; but for other less exalted mortals the attractiveness is just as compelling. For instance, a sturdy New Zealand traveller on the Pacific said to me: "I don't care a straw about architecture or that sort of rot, but the Taj Mahal is in my heart forever." One unpretentious and thoroughly Ameri-

* THE WEST IN THE EAST. By Price Collier. Illustrated. New York: Charles Scribner's Sons.

AMONG INDIAN RAJAHS AND RYOTS. By Sir Andrew Fraser, K.C.S.I. Illustrated. Philadelphia: The J. B. Lippincott Co.

JUNGLE BY-WAYS IN INDIA. By E. P. Stebbing. Illustrated. New York: John Lane Co.

BENARES. By C. Phillips Cape. Illustrated. Boston: Richard G. Badger.

can woman declared that any railway station in India was better than the best circus in the United States. Occasionally, it is true, you meet the creature who sees in Benares not the "Oxford and Mecca of Hinduism," not the most striking river front in the world, with its combination of "temples, palaces, pinnacles, shrines, towers, and minarets," but simply the dirtiest and worst-smelling city on the globe. However, such a person is rare; and if one finds no joy in Benares, there remain the villages, the plains, the Himalayas, the birds, the beasts, Agra, Udaipur, Delhi, and Amber, — a thousand sources of pleasure. Only one visitor have I ever met who felt discontent with everything; but he was an elderly American millionaire travelling in his private car, and his own charming wife smiled upon him with an infinite pity that he could not comprehend.

It has been definitely determined that King George will hold a coronation durbar at Delhi next winter; and it will be the only regal function I should decidedly care to see. Of all the splendid and picturesque pageants in the history of the world, this may be the most picturesque and splendid. The palace of the Moghul emperors in itself seemed to me worth a trip around the world; and in the old imperial surroundings East and West will meet in all the pomp and circumstance of war and peace. Here a foreigner from over the "Black Water" — the mere crossing whereof involves almost inexpiable pollution for the Hindu — will be crowned emperor of over three hundred and fifteen millions of people. In these millions will be included every stage of human development, from the most primitive, almost simian, savage to the purest blooded and most sophisticated Aryan. One must not think of India as a nation. It is no more a nation than is all Europe with half of Africa thrown in; for you find just as fundamental differences among its various peoples and tribes as between the Cossack and the Neapolitan, the cultured Parisian and the Nubian negro. India is a geographical expression, meaning a million and three-quarters of square miles of territory peopled by such divergent inhabitants as I have suggested. Over this continent, with its teeming millions, it is the task of Great Britain to rule, and her success or failure is one of the most momentous questions ever presented to students of government.

It is the question which Mr. Price Collier proposed to answer in his work entitled "The West in the East." His volume is a beautiful example of an exceedingly readable book written by an able man who knows he has no particular right to be heard. Mr. Collier spent six months in the country under the wing of government officials and maharajahs. With a brilliant journalistic instinct, he grasped a lot of essentials and proceeded to set them forth with a lot of interesting non-essentials and a number of perfectly obvious blunders. The result is one of the most provoking books a reviewer is called upon to examine. If one is at all familiar with India, one becomes irritated to a most unphilosophical degree by inaccuracies, by ill-grounded judgments, by the persistent injection of impertinent observations, and many similar defects; but just at the point of explosion one is calmed by the thought of the general usefulness of the book and the validity of its more important conclusions. For instance, with reference to the success or failure of British rule in India, Mr. Collier believes England is genuinely serving the cause of humanity and carrying out a superhuman task with superb devotion and astonishing success. "There is no land, I believe, governed by such self-sacrificing rulers, and ruling over such ignorant multitudes." Again, he gives us this spicily worded bit: "My own opinion as an observer from the outside is, that the peoples of India are no more fit for representative government than are the inmates of a menagerie, and that were the British to leave India for three months, India would resemble a circus tent in the dark, with the menagerie let loose inside." In a similar spirit he reads his fellow countrymen a pointed and pertinent lecture on their maudlin sympathy with "the so-called Indian patriots" in America.

> "But this attempt of the Brahman agitators to oust the British, or at all events to gain more offices, more authority and more power for themselves, is an effort to replace British control by the rule of the Brahman, which represents the most tyrannical, the most un-American, and the most revolting social, religious, and political autocracy the world has ever seen. How any American, whatever his ideals or his sympathies, can lend his influence in support of a movement to increase the power of the Brahman caste in India, politically or otherwise, can only be explained on two grounds: he is either maliciously mischievous, or he is ignorant."

The same high appreciation of British rule is seen in the chapter on Bunia-Pani, perhaps the best section of the book. With the general spirit of Mr. Collier's conclusion, I am in most hearty accord; and it is worth recalling that the two Frenchmen best qualified to write on India have spoken in a tone of approval almost as unqualified.

This opinion receives strong confirmation from a new book diametrically the opposite of Mr. Collier's. Sir Andrew H. G. Fraser, the author of "Among Indian Rajahs and Ryots," served the Crown for thirty years, including five years as Lieutenant-Governor of Bengal. In his octavo volume of reminiscences he has made no explicit claims for the success of British rule; his aim is "to convey some idea to the ordinary British imagination of the life we live in India, and of the peoples among whom that life is spent." But before the reader closes the book he will repeat once more, "It is well that a nation is willing to give such sons to serve an alien people." In the author's aim, as quoted above, he succeeds most admirably; and one is carried from chapter to chapter with unflagging interest. We associate with European and Indian officers, as well as civilians. We are present at the complicated and bewildering operations of the law courts. We share the thrilling excitement of grain riots, or the sanguinary uprising of the Khonds. We watch the peasant in the field, and note the efforts of his rulers to save him from the money-lender. We are intro-

duced to the latest phases of the educational problem and the political unrest. We smile with the humors of administration, or are carried off at Christmastide to share in the capture of a herd of wild elephants. At every turn we have the delightful feeling that our author knows whereof he speaks. The book is more human than Lord Cromer's two volumes on Egypt, without being less authoritative. It can be recommended most cordially.

Our third book, "Jungle By-Ways in India," joins the preceding only in the paths of the jungle. I regret that my knowledge of hunting in India is limited to books and to tales of Indian acquaintances; but Mr. Stebbing's unpretentious volume seems to me a model. It is the outcome of "sixteen pleasant and interesting years in the Indian Forest Service," and has all the freshness of notes and sketches made "on the spot and at the time." The "shikari" will acknowledge a debt for the "tracks" of Indian game animals, as well as a lot of other information; but any lover of wild life and of the open air will enjoy these three hundred pages on "Antlers," "Horns," and "Pelts." The following passage from the preface reflects very accurately the spirit of the whole volume:

"It is an experience common to many true sportsmen, I believe, that they soon grow tired of the mere slaughter of the animals they go out to seek. Gradually the fascination of the jungle lays its hold upon them, and of the jungle-loving denizens. It becomes a pastime of absorbing interest to watch the life of the jungle in its daily round from early morn to dewy eve, and again in the solemn watches of the night. It becomes an ambition to learn from, and strive to emulate, the jungle man in his knowledge of all jungle lore, and to strive to pick up some of his marvelous tracking powers. Long years of close study, combined with an exceptional aptitude for absorbing jungle lore, must be passed through before one can hope to even approach the powers in this respect of the jungle man. But what a store of glorious memories do such years contain! From such a store I have endeavored to depict the fund of pleasure, interest, and knowledge, let alone that breezy spice of danger which adds zest to all sport, which await the student of jungle life in the shimmering East."

After reading these lines one is prepared for such a paragraph as this:

"Oh, the sunsets of the East! Can skill with pen or brush ever portray them in anything like their wonderful intensity? Ephemeral they, for as one strives with strained and fixed gaze to take in all their beauty, lo! they change and melt, soften and disappear, and leave us with cold greys or blues or blacks."

Nor does one need to be told how Mr. Stebbing enjoyed watching a leopard *au naturel*, and rejoiced that his gun had been left behind. I must note, too, that the author has a relieving sense of humor, seen, for example, in his very brief description of a runaway lunch-bearing elephant.

The last of the volumes in our present group raises the knotty problem of the evangelization of India. "If only Benares could be won for Christ, more than Benares would be won." The author is himself a missionary, and believes that the cross will triumph despite the modesty of its past achievements. This hopefulness is shared by Sir Andrew Fraser, who believes that the outlook of Christianity in India was never so favorable as at present, and feels that "the evangelization of its peoples is assured if the church in the West and the church in India are found alive to their responsibility and faithful to their duty." In another passage he pays a high tribute to the Methodist Episcopal Church of America. Mr. Collier, on the other hand, is openly skeptical as to the missionary movement. The missionaries, he says, "have made practically no impression upon India, and the best of them, both European and native, admit as much themselves." I have quoted these contradictory opinions because they represent exactly what I found when visiting India. For every three men who told me the missionaries were accomplishing anything worth while, there were other three to enter a flat denial; and how shall an outsider presume to judge between them? This much, however, seems to be clear: that the Hindu is by nature better adapted to carry out the turn-the-other-cheek doctrine of Christianity than the occidental nations, who never dream of doing anything of the kind; and that up to the present the converts have been practically limited to the lowest castes, or the out-castes. To me it would seem that, for the average Hindu, a Christian sect comes dangerously near to being nothing except a new caste or a substitute therefor; and it is perfectly clear that the higher caste Hindus will always hold aloof as a class. Nor do I believe that any considerable headway will be made with the Mohammedans. But I am in danger of giving the impression that Mr. Cape, in his book on Benares, treats only of the missionary problem, which would be entirely misleading; for he chats about all sorts of topics suggested by the sacred capital on the Ganges, such as "The Monkey Temple," "The Holy Man," "Caste at Work," "The Sacred Bull," or "Benares Doms." Furthermore, he gives us a lot of excellent illustrations, and includes a number of Indian sayings. Throughout the work, however, the point of view is frankly that of the missionary.

In concluding this survey, I should like to return to the central question. The greatest problem in India is poverty: not lack of land, but lack of property. The next is government. Contrary to general belief, there is plenty of land even for the three hundred and fifteen millions shown by the last census. With irrigation, with improved agriculture, and with industrial development, the country may be raised, painfully and slowly, to comparative comfort and even to comparative affluence — if one emphasizes *comparative*. But it is safe to say that any amelioration will be indefinitely postponed if this geographical expression be treated as a nation and left to its own control. One must always remember that there are many individuals of the highest type among the leading Mohammedans and Hindus; but one must never forget that these are easily lost in the countless throng, and that the history of India has been the history of war and conquest, of blood and rapine. Much water will flow between the banks of the hallowed Ganges

before India ceases to need some "strong, controlling magnetic force to hold together its innumerable atoms," and to raise them in the scale of being.

FRED B. R. HELLEMS.

EVOLUTION: AS SPECULATION AND AS FACT.*

In recent years speculative writings about Organic Evolution have been rather heavily discounted in the biological market. New facts about Evolution have been at a premium. It has not unreasonably been insisted that if one desired a respectful hearing he must pretty well eschew those imaginative flights which added brilliancy, though not great illumination, to much of the early post-Darwinian discussion of the subject. It is remarkable how essentially similar all these speculative discussions are, when stripped of all accessory verbiage. Skeletonized, the argument always runs about like this: "Given . . . etc., it would necessarily follow that" . . . etc. "Or if . . . were as we plainly must conceive it to be, it might be that" . . . etc. "But there can be no *reasonable* doubt that" . . . "This being so we have proved that . . . etc. *ad lib.* Q. E. D." The advance of biology by this method of research was so exceedingly slow as to bring the method itself into disrepute. "Back to Nature" became an absolutely imperative call, and has been productive of solid advances in our knowledge of the method of Evolution.

These remarks are occasioned by the first book on our present list, Bernard's "Neglected Factors in Evolution," which is by way of being a reversion to an extinct type. It is, in all essentials, purely speculative from cover to cover. The author, who before his death was for many years a member of the staff of the British Museum (Natural History), spent a good deal of time in studying the microscopic structure of the retina of the eye. He found there certain peculiar forms of protoplasm. Long continued cogitation over these phenomena so magnified their seeming importance that finally the "protomitomic net-work" came to be for Mr. Bernard the key which was to open all the dark recesses of the problems of Evolution. For their further clarification, the principle of "cosmic rhythm" was brought forth. With these as working tools, the whole course of Organic Evolution is reviewed and "explained" in a stout volume of nearly 500 pages. Since, however, the "explanation" follows precisely the course of the skeletonized argument presented above, we are left no further forward than before. The book forms another shining example of the utter futility of the attempt to "explain" the relatively little we actually know about biology, in terms of the vast lot which we do not know.

Willey's "Convergence in Evolution" is a different sort of book. It is essentially a critical digest of a wide range of facts bearing on what really is a somewhat "neglected" factor in Evolution—namely, convergence. Briefly, the biologist means by "convergence" the phenomenon presented by two (or more) groups of animals which are not at all closely related genetically, but which nevertheless have certain structures or organs that are similar, not only in form but in function as well. The cause of these "convergent" similarities is to be found, broadly speaking, in the action of like environmental forces upon organisms which, in spite of their difference of origin, are equally plastic and capable of being moulded under the stress of external circumstances. The facts of convergence show plainly that there is always a tendency for living things to meet certain environmental demands in one general way. While cases of convergence have long been known, Willey's is the first extensive analytical study of the matter. It is a valuable contribution to biological literature, not only for the wealth of facts which it brings together, many of which are new and come from the author's own observations during several years' residence in the tropics, but also for the clear-cut way in which these data are brought together into a well-ordered whole, which forms convincing evidence of the importance of Convergent Evolution.

As the body of knowledge comprised in any one of the sciences increases, there is created an almost continuous need for popular treatises which shall keep the general reader informed both as to the progress which is being made and also in regard to how the newly-gained knowledge dovetails into what has been known. In the case of evolutionary biology, such a need is particularly evident, because of the important part the evolution idea has come to have in all fields of contemporary thought. Hence it is that there is a tolerably steady output of brief popular summaries of Evolution, each a little "better" than its predecessor, because more accurately reflecting the immediately existing state of expert technical knowledge in the field, and each in turn to be supplanted by a later arrival. Two such treatises are included in our present budget: the book by Mr. Henry E. Crampton, and that by Messrs. Thomson and Geddes. Both are excellent treatises. They are authoritative and clear, and present the essentials in a straightforward way calculated to

*SOME NEGLECTED FACTORS IN EVOLUTION. An Essay in Constructive Biology. By Henry M. Bernard. Edited by Matilda Bernard. New York: G. P. Putnam's Sons.

CONVERGENCE IN EVOLUTION. By Arthur Willey. New York: E. P. Dutton & Co.

THE DOCTRINE OF EVOLUTION. Its Basis and its Scope. By Henry Edward Crampton. New York: Columbia University Press.

EVOLUTION. By Patrick Geddes and J. Arthur Thomson. New York: Henry Holt & Co.

THE MUTATION THEORY. Experiments and Observations on the Origin of Species in the Vegetable Kingdom. By Hugo De Vries. Translated by Prof. J. B. Farmer and A. D. Darbishire. Volume II., The Origin of Varieties by Mutation. Chicago: Open Court Publishing Co.

MENDELISM. By R. C. Punnett. New York: The Macmillan Co.

A LECTURE ON MENDELISM. By H. Drinkwater. New York: E. P. Dutton & Co.

catch and hold the reader's interest. Thomson and Geddes follow closely the conventional lines for a work of this sort, presumably on account chiefly of the limitations of space prescribed in the "Home University Library" series of which their book forms a number. Mr. Crampton devotes considerable space to the discussion of the relation of Evolution to social and religious problems. Neither of these books is illustrated, a rather serious defect in a popular introduction to Evolution.

Some time ago the first volume of the English translation of De Vries's "*Mutations theorie*" was reviewed in these columns. The second volume has now appeared. The work as a whole will always remain a classic of biological literature. Its original publication marked an epoch in the history of science. Whether or not all the ideas of De Vries stand the test of time, it will still be a fact that his work served as one of the primary stimuli which led biologists to take up the *experimental* study of evolution. What will be the end of the present great activity in this field of research, no one can foresee; but it is certain that the data already accumulated have wonderfully widened and deepened our insight into some of the most fundamental of biological problems. To De Vries belongs the credit due a pioneer.

Closely associated with the mutation theory in the history of modern biology is Mendelism. Variation and heredity in general are really but two different aspects of the same fundamental phenomenon. Mutation illustrates from the side of variation the significance of discontinuity in Evolution, while the type of inheritance discovered by Gregor Mendel in his monastery garden emphasizes the same thing on the heredity side. It has been well said that in the last analysis all knowledge must be individual. Until the rediscovery of Mendel's laws, this is precisely what our knowledge of heredity had not been. It had been held impossible to predict from a knowledge of the parents what the *individual* offspring would be like. We could make a reasonable prediction of the "average" condition of the progeny, but not more. Mendel's work showed that in peas, at least, one could with great precision foretell what the individual offspring of a particular mating would be like. In the last ten years the range of applicability of Mendelian principles has been enormously extended among both domesticated and wild animals and plants; and the end is not yet. Naturally, such important and far-reaching discoveries have called forth many non-technical books for the lay reader. Two of these demand attention here. Drinkwater's reprint of a lecture on Mendelism is a very brief outline of the subject, clearly written but not sufficiently extensive to give any adequate idea of what has been done or of its significance. The booklet contains excellent portraits of Mendel, Bateson, and Punnett. Professor R. C. Punnett, who has recently succeeded Bateson in the chair of biology at Cambridge, is the author of what is by far the best popular account of Mendelism yet published. This book went through two large editions, and was then taken over by another publisher, and the present enlarged and rewritten third edition has been issued. It is a model of popular scientific writing, recalling Huxley at his best. Without going into unnecessary technical detail, it traces the progress of discovery in this field from Mendel's work to the present day. The author has himself largely contributed to this advance in the series of "Reports to the Evolution Committee of the Royal Society," in which the investigations of Bateson and his coworkers at Cambridge have been recorded. Another master of popular scientific writing has well characterized Punnett's book as "an unsurpassed exposition by an expert investigator."

Taken together, the books on Evolution here reviewed give a most gratifying impression of the vigor and healthfulness of present-day biology. Five out of the list record fundamental advances in human knowledge and in the ability of man to control the forces of nature. It is not too much to say that the phenomena of mutation and Mendelian inheritance have almost, if not quite, as deep significance for the science of biology as has the idea of Evolution itself. But substantially the whole body of our present knowledge about these matters has been gained during little more than a decade past. Surely a science which can show a record like this is neither "moribund" nor "bankrupt," nor in immediate danger of entering upon either of these states. Everyone admits that it is the most difficult of matters justly to appraise the real value of present achievements. Yet he is surely mistaken who assumes that they are on the average greatly inferior to those of the past — that biology has made no great or fundamental advances since Darwin, or physics since Newton or Clerk-Maxwell. The "golden ages of science" are by no means all gone by. In point of fact, "good old days" are hardy perennials. We may be sure that one, two, or three generations hence there will be plenty to say of this good day and age, "Ah, but there really *were* giants then!"

RAYMOND PEARL.

BRIEFS ON NEW BOOKS.

Three old-time Southern statesmen.

Under the collective title of "Statesmen of the Old South" (Macmillan) Dr. William E. Dodd presents a series of studies on Thomas Jefferson, John C. Calhoun, and Jefferson Davis. These studies are the outgrowth of a series of lectures delivered at several universities. The sub-title of the book — "From Radicalism to Conservative Revolt" — furnishes an index to the writer's point of view and a key to the historical philosophy of the work. The three leaders are fitly chosen as exponents of Southern opinion, one being a great leveller, and the others claiming to be his followers but with a difference. They came of plain Western people, and were not aristocrats

born and bred, as some would have us believe all Southern leaders were. Professor Dodd suggests many new points of view and re-states old known facts in a fresh way. He traces dominant Southern opinion from the radical national democracy of the late eighteenth and the early nineteenth century through its slow development to conservative sectionalism and secession. He gives us an unusually effective background, historical, political, economic, social, and religious, which is necessary to a proper understanding of the careers of these leaders; and in several instances he makes skilful use of formerly neglected episodes, such as the personal disagreement between Jefferson and Patrick Henry, and the social war on Mrs. Eaton. The proper value is assigned to the work of the early Southern leaders in nation-building. The best of the studies is that on Calhoun; the treatment of Nullification and of Calhoun's later years being particularly good. It is perhaps too much to expect minute accuracy in a brief interpretation of Southern history, but there are some points on which it seems that Professor Dodd might have done better. For example, it is hardly correct to say that Jefferson was a leader of a nation of "peasant farmers," for not only has there never been anything like a peasant class of white people in America, but the peasant temperament could never have long existed in any part of America, certainly not in the South. It would seem, too, that undue importance is attached to the failure of Virginia to emancipate her slaves in 1831. A student of Southern history can hardly find warrant for saying that such emancipation would have prevented the Civil War, for the social and economic organization of the Gulf States was already crystallizing into definite form, which the action of Virginia would not have affected seriously. The Davis family was not "hardshell" Baptist; there is almost as much difference between the "hardshell" Baptists and the regular Baptists as there is between Methodists and Catholics. Jefferson Davis did not make a "clandestine" marriage, nor was he a brigadier general in the Mexican War. Finally, the great subject of controversy, slavery, is treated almost entirely in its political and economic aspects, to the neglect of the social aspect. Of course as an economic interest the influence of slavery was great; but it was slavery as a social problem that drove the people of the South to distraction during the abolition agitation, and more and more as the Civil War drew near was the slavery question one of social psychology, of race feeling. It was this aspect of slavery, not the property aspect, that welded the Southern people together in resistance to what they believed to be Northern aggression.

A baroque city of modern Italy.

In these days when Europe is overrun with tourists, and every inch of it seems to be accessible by a Cook's ticket, it is a surprise as well as pleasure to be introduced to a city comparatively unknown and highly interesting, situated in the heel of Italy's boot. The name of this city is Lecce; it lies only twenty-four miles southeast of Brindisi; it is of ancient origin, but presents as its primary and distinctive interest the most representative and picturesque collection of baroque buildings to be found in Italy. A book by Mr. Martin Shaw Briggs, called "In the Heel of Italy" (Duffield), is the first attempt ever made in any language to outline the city's history and to describe its inhabitants, their interesting province, and their remarkable achievements in art. Far below the streets of modern Lecce are layers of Greek and Roman remains; more than once in the Dark Ages the city was almost wiped out; in mediæval times there were the usual incidents of warfare and bloodshed, varied by an occasional plague, up to 1456, when a terrible earthquake cost the lives of most of the citizens and left only one church standing. This varied history occupies the first half of the volume; but the individual interest of Lecce, that which makes it different from other Italian cities and so well worthy of a visit, does not begin until the seventeenth and eighteenth centuries, when a brilliant architectural period came into being. The older remains, interesting as they are, interfere but little with the general effect of Lecce as a *baroque* city, surrounded by mediæval walls and gates. This word "baroque," as a technical term among architects, conveys a meaning of over-elaboration, of ornament misapplied, proportion disregarded, and detail used regardless of structural functions. It is an unpopular style, — but for a style of architecture to be unpopular is no hall-mark of inferiority. Abolish the baroque at Venice, and we should lose the Church of the Salute; at Genoa, many of the magnificent staircases and courtyards; at Florence, Michelangelo's little chapel of loveliness; at Rome, half the fountains, terraces, and open spaces, most of the palaces and churches; and there would remain a mere museum of broken columns and oddments of buildings, with only an occasional mediæval church or modern shop to vary its monotony. As an almost unaltered example of a baroque city, Lecce occupies a unique position; hence this architectural study of it is one of extreme interest and value. The architect-author's drawings (forty-three in number), his plan of the city and map of the region, the appendices, bibliography, and index, are remarkably scholarly and illuminative of the text. Even those travellers who think they have known Italy from top to toe will now want to return and explore the heel, with Mr. Briggs's book in hand.

Disenchanting pictures of court life.

So many false and sensational reports have been circulated concerning Louisa of Tuscany, formerly the consort of the present King of Saxony, but now living in retirement in Italy as the wife of one Signor Toselli, that it is a satisfaction to the readers of these conflicting accounts to have what claims to be a true narration of her stormy life from the pen of the ex-crown-princess herself. "My Own Story"

(Putnam) cannot be read by anyone, except perhaps by the cringing courtiers of some Prince Pumpernickel, without inspiring warm sympathy for the outrageously abused Louisa and hot indignation against her spiteful and bigoted persecutors. Born a human being and not a puppet, she refused, when the strings were pulled, to go through the expected motions on the little stage of the Dresden court. A father-in-law (the late King George) of fiendish malignity and diabolical cruelty, aided by a minister of Iago-like cunning and skill in besmirching a woman's fair fame, at last succeeded in driving the sorely-distracted princess to that step which, in the construction put upon it by her enemies, made her return to Dresden impossible, except as the head of a revolutionary faction which she wisely refused to recognize. Such, in brief, is the story she tells of her wrongs, and it bears the imprint of sincerity. Elaborated with the literary art she possesses without ever having studied it, the narrative makes remarkably interesting reading, and at the same time dispels for the nonce the glamour surrounding royal and imperial personages. One is devoutly thankful, on laying down the book, not to have been born in the purple. The translation of the work, executed "under the supervision of the author" (herself evidently an accomplished linguist), is so good as nowhere to seem like a translation. Nineteen well-chosen illustrations are interspersed.

William of Orange, hero and prophet.

Although Miss Ruth Putnam gave us, some years ago, a work on "William the Silent," in two volumes, in which she pictured "the moderate man of the sixteenth century" chiefly from his own letters and those of his enemies, there is room for the new volume from the Putnam press, wholly rewritten as it is, even as there is yet room for further biographies of a mighty man whose personality cannot be satisfactorily understood by any one person. This we say, even though the German Felix Rachfahl finished the second volume and sixteen hundredth page of his work on William of Orange in 1906, with the most important part of William's life yet to treat. Motley introduced this man of the ages to the English-speaking world, but he took the perspective and was compassed with the infirmities and limitations of his time. Miss Putnam, whose scholarly and conscientious qualifications are evidenced in her previous works, sets him forth as her acquaintance with the archivists of the Netherlands has enabled her to do. Yet who can be satisfied for a moment with either this or any other sketch thus far made of William of Orange, when he seeks to inquire critically as to how far William, the organizer of the common people, saw into the twentieth-century world of popular movement? What sincere Catholic or inquiring Protestant can be satisfied with Miss Putnam's treatment of this Catholic-Lutheran-Calvinist as a religious man? With profound contempt of religion-mongers and manipulating ecclesiastics, the founder of the Dutch Republic was probably as true a Christian as ever stood on the continent of Europe. Especially clear and valuable in Miss Putnam's book are the accounts of William's four marriages, and of the traits and temperaments of the women to whom he committed his happiness. With equal clearness and admirable detail of truth, she has pictured for us the women rulers of the Netherlands; and here her touch is masterly. Nevertheless, with all admiration of the writer's work, one suspects she has been overwhelmed by the mass of detail and has hardly solved the seeming puzzle of the character of William. We are far from saying that this is not to her credit, for Miss Putnam never goes beyond the authority of "the written word." She knows, as well as Fruin or Blok, that the popular phrase "the Silent" as applied to William is even less historical than was "Mad Anthony," "Old Hickory," or other absurd and confusing popular epithets applied to prominent characters in America. The story of what Roman Catholics called "The Troubles," and Protestants "The Glorious Struggle for Freedom," is told with scholarly power, and with a regard for illuminating details that remind one of Parkman.

Stories and legends of the Oxford colleges.

Why did Johnson throw that excellent pair of boots out of his window at Pembroke College and continue the use of his old and shabby footgear? What are the real facts about the Brasenose Hellfire Club? Was Froude's "Nemesis of Faith" publicly burnt at Exeter College? Why are so many Jesus men named Jones? Why do they have boar's head for dinner on Christmas day at Queen's? These and many other questions that are likely to pop into the head of an intelligent visitor at Oxford are answered by Mr. Francis Gribble, himself sometime scholar of Exeter, in his handy volume, "The Romance of the Oxford Colleges" (Little, Brown & Co.), which, with its seventeen handsome plates from photographs, and its separate chapter for each of the twenty-one colleges of the university, forms an excellent supplement to last year's more inclusive work on "Oxford and Cambridge," from various pens and strikingly illustrated by Mr. Hanslip Fletcher. The book-burning incident alluded to above, so strange a ceremony for its time and place, may be related here in a few words. It was the Rev. William Sewell, Froude's colleague at Exeter, and accustomed in his lectures to make Aristotle's "Ethics" or Virgil's "Georgics" an excuse for delivering his opinions on matters of more modern and local interest, who took occasion to denounce Froude's "Nemesis" and to inquire whether anyone in his audience was the possessor of a copy of the book. One such owner revealed himself. "Then bring it here, sir!" thundered the lecturer. "It was brought," says Mr. Gribble, "and Sewell stripped off the binding, tore the pages across, pitched the mutilated volume into the flames, and stood over it, thrusting at it with the poker until it was burnt to ashes." Such was the memorable occurrence, on

the authority of an eye-witness; and many other hardly less curious incidents, not always so well authenticated, however, give vivacity to the pages of this practised narrator of interesting things. A few more pictures (four of the colleges, including Pembroke and Jesus, having none) would not have come amiss; nor would an index to the book's treasures have been superfluous.

"Old authors to read."

The habit of reading, which Gibbon declared he "would not exchange for the wealth of the Indies," has become so inveterate with Mr. George Hamlin Fitch, endeared to all readers of the San Francisco "Chronicle," as to make him an excellent authority on such a subject as "Comfort Found in Good Old Books" — the title to a collection of literary talks contributed to the above-named newspaper and now issued in tasteful book form by Paul Elder & Co. of San Francisco. The little volume is prefaced with a touching account of the sad occurrence that evoked it. The sudden death of an only and much-loved son sent the grief-stricken father to his tried and trusty old authors for consolation; and being asked by friends and correspondents to name these authors and indicate the peculiar excellences to be found in each, he has done so. Considerably less space than Dr. Eliot's five feet of shelving would hold the literary masterpieces he descants upon, and thus it is well within the power of everyone to whom the chapters are addressed to test for himself the comforting and cheering quality of these good old books. Few though the books themselves are, the wide range of Mr. Fitch's sympathies and tastes, and of his son's also, may be judged from his rather surprising assertion that "we enjoyed with equal relish Mascagni's 'Cavalleria,' led by the composer himself, or a championship prize-fight; Margaret Anglin's sombre but appealing Antigone or a funny 'stunt' at the Orpheum." The Bible, naturally enough, comes first in his book-list, and Shakespeare next. Of the latter he says, "Our knowledge of Shakespeare is terribly meagre," whereas, to our thinking, this meagreness of authenticated biographical detail is rather a cause for satisfaction than for terror or even regret, his works serving as the incomparable mirror of his mind and heart. Well-selected portraits, facsimile title-pages, and other appropriate illustrations adorn these well-considered chapters of a true book-lover.

Studies of behavior in animals.

The experimental study of animal behavior is a new and very vital branch of scientific investigation. Its youth and vigor is indicated by the fact that a series of studies issued a dozen years ago now finds a more permanent record in connection with later papers, and that some apology is necessary for the less advanced and rigorous methods of the earlier work. Professor Thorndike's investigations on "Animal Intelligence" (Macmillan) are well worthy of reprinting. The volume forms a contribution of the first importance to the study of the animal mind. The general conclusions of the study favor a considerable complexity of mental process, but not quite the complexity that the human mind is apt to read into animal behavior. The point is well illustrated by the psychology of imitation. The off-hand observer is quite convinced that all the higher animals imitate both one another and human patterns, and popular language has made the word "ape" a synonym for this trait. Science seems to discover in this assumption either a vague tradition or a jump at a conclusion; for cases of genuine imitation are at least rare even in so intelligent a creature as the monkey. The facts of animal behavior, the stimuli to which the animal really responds, and the play of thought and motives which really induce the response, are difficult to determine. Reasoning backward from the bare evidence of observable conduct to the process by which the result was accomplished is still more uncertain; and here appear the pitfalls set for human reason, lay and expert alike. A perusal of Professor Thorndike's book will inform the reader as to the delicacy of the thought-processes both of the animal mind and the human mind in interpreting the procedure of the former. In addition, the work illustrates admirably the methods of comparative psychology equally applicable to man and the higher animals.

First aids to the student of psychology.

The various aids to the learning of psychology naturally make slight appeal to the general public, however important to the student and the teacher. Textbooks in psychology have not yet reached that settled stage in which traditions are fixed, and refinements of method and elaborations of detail are alone significant. Fundamental principles, both of theory and of presentation, are still in the tentative stage, and as a consequence a considerable variety of divergent texts are now in use. To these a further contribution is made by Prof. Robert M. Yerkes (Holt). Professor Yerkes has made a readable and in some ways an original book. Those teachers of psychology who believe in the emphasis of analysis and yet accompany this with a large range of concrete observations, both experimental and occasional, and who further agree with the perspective of value which Professor Yerkes assigns to the several main topics, will find his text acceptable and helpful. This comment does not dismiss the work with faint praise, but merely calls attention to the limited general interest of the book, as well as its limited availability, unless one is at the outset committed to this mode of approach to a complex subject. Doubtless the book will find its way to classes and to instructors sympathetic with Professor Yerkes's perspective of the mental life. None the less, a general fault is manifest in the first hundred pages, which confuse the student by instructing him in far too great detail in regard to the intentions of the teacher and the methods to which the student will be subjected. In the hands of a judicious teacher, the book will prove serviceable.

NOTES.

It is reported that M. Maeterlinck has recently finished work on a "historical fairy-play," which will be produced in London some time next year.

Miss Edith Sichel, well known for her biographies of Lafayette, Catherine de Medici, and others, is the author of a life of Montaigne, just announced by Messrs. E. P. Dutton & Co.

The books of Mr. George A. Birmingham, an Irish writer who has achieved something of a reputation in his own land, are to be published in this country by the George H. Doran Co.

Miss Mary Johnston is at work upon a new novel, to be entitled "Cease Firing." This will complete the story of the Civil War which she left with the death of Stonewall Jackson in "The Long Roll."

Mr. Francis Gribble will continue his series on the love affairs of famous persons with a volume entitled "The Romantic Life of Shelley, and its Sequel," soon to be published by the Messrs. Putnam.

It has been announced that "The Journal of a Recluse," which attracted considerable attention upon its anonymous publication a year or two ago, is the work of Miss Mary Fisher, a St. Louis writer.

"The Eleventh Hour in the Life of Julia Ward Howe" is the title of a book of intimate recollections of her mother that Mrs. Maud Howe has prepared for publication this month by Messrs. Little Brown & Co.

The only new novel written by Mr. Jeffery Farnol since the publication of "The Broad Highway," will be published by Messrs. Little, Brown & Co. in 1912, after it has appeared serially in "McClure's Magazine." It will be called "The Amateur Gentleman."

"Beethoven," by Mr. H. A. Rudell; "Purcell," by Dr. W. H. Cummings; "Mozart," by Dr. F. Gehring; and "English Church Composers," by Mr. W. A. Barrett, are new editions of works published by the Messrs. Scribner in their "Great Musicians" series.

A "Centennial Edition" of Forster's Life of Dickens, issued in celebration of the hundredth anniversary of Dickens's birth, is announced for publication this month by the Baker & Taylor Co. Five hundred illustrations of persons and places connected with Dickens will form a special feature.

"The Dutch Republic and the American Revolution" is a John Hopkins monograph by Dr. Friedrich Edler, which traces an influence "mostly clandestine, or indirect," but "nevertheless remarkably effective" upon the course of affairs in the American colonies during the War of Independence.

Henri Bergson's study of "Laughter" is to be published soon by the Macmillan Co. The sub-title of the book, "An Essay on the Meaning of the Comic," gives a good idea of its character. The English translation was made with the author's permission by Messrs. Cloudesley Brereton and Fred Rothwell.

Still another anthology of verse for children is under way for early publication. The compiler in this instance is Miss Jeanette Gilder, and her book (to be published by the Sturgis & Walton Co.) will be entitled "The Heart of Youth." Mrs. Frances Hodgson Burnett contributes an introduction to the volume.

Mrs. Thomas Wentworth Higginson is preparing a memoir of her late husband, and asks the loan of letters written by him to friends and acquaintances. These letters will be promptly and carefully returned, intact. Any characteristic anecdotes or reminiscences of Colonel Higginson will also be gratefully received. Mrs. Higginson should be addressed at 29 Buckingham St., Cambridge, Mass.

The publishers of Mr. George Fitch's volume of humorous college stories, "At Good Old Siwash," are offering $50. in prizes for the best brief opinions of the book. Undergraduates and graduates of all colleges are invited to participate. Information regarding the contest may be obtained from Messrs. Little, Brown & Co., Boston.

Few books have made their appearance so precisely at the "psychologic moment" as Demetra Vaka's "In the Shadow of Islam," just published by the Houghton Mifflin Co. As readers of her "Haremlik" know, she has an unique knowledge of the intimacies of Turkish life, and her new novel is said to throw much light upon the present situation in Turkey.

The "timely" note in fiction is often struck, and struck effectively, by novelists who strive for immediate popular success. Such timeliness, whether designed or accidental, conspicuously marks M. Paul Adam's new novel, "La Ville Inconnue," which presents a supposed episode in the European conquest of Africa out of which has arisen the present Moroccan difficulty.

The beginnings of Lapland literature — for literature in Lapland seems hitherto to have held much the same place as that occupied by snakes in Ireland — are to be hailed in a book said to have been written by a veritable Laplander, one Johan Olafson Turi, a hunter who cheers the solitude of his long and arduous hunting expeditions in winter by composing poems and sketches descriptive (we infer) of his hyperborean experiences. One cannot but hope that he will find a publisher, if he has not already done so, for these first-fruits of his pen, since they must be rather out of the ordinary. An English translation is awaited with interest.

"A Concordance to the Poems of Wordsworth," soon to be issued in this country by Messrs. E. P. Dutton & Co., will be the second volume published under the auspices of the American Concordance Society. It represents several years of devoted industry on the part of Professor Lane Cooper, of Cornell University. The magnitude of the work and the amount of labor entailed by it may be realized when it is known that it requires a quarto volume of 1136 double-columned pages to embody the results. The Concordance is based on Mr. Hutchinson's "Oxford" edition of Wordsworth, but also includes variations, anomalous passages, and poems from private or divergent sources such as "The Letters of the Wordsworth Family," and the Newell-Smith and the "Eversley" editions of Wordsworth.

The October number of "The Yale Review" begins a new series and initiates a new career for that publication. Under the management of a trust association of Yale graduates, the Review will hereafter be published as a general quarterly modelled on the admirable publications of that class in England. Such a publication, contemporary in its interests, authoritative in its presentations, and devoted to serious criticism of life and letters, will be almost alone in the field in this country, and there is every reason to hope that it will succeed. The first number of this new series argues at least that it deserves success. A study of war from the vigorous and trenchant pen of the late Professor Sumner, articles on Thackeray and Fogazzaro, a study of present dramatic conditions and tendencies by Profes-

sor William Lyon Phelps, two poems of decided merit, and an admirable book review department, are the prominent features of the number.

Huth books for the British Museum have been selected from the Huth collection, in accordance with the terms of the will, and embrace a goodly number of the rarest treasures in early printed works, which would probably bring as much as a quarter of a million dollars if offered for sale with the rest of the famous library. Among the items chosen by the Museum authorities are to be noted such rarities as Caxton's "Dictes and Sayings of the Philosophers" (1477), "The Tragicall Historye of Romeus and Juliet, written first in Italian by Bandell, and nowe in English by Ar. Br." (1562), Daye's "Daphnis and Chloe" (1587), and the exceedingly rare Shakespearean quarto, "Richard the Second," in its first and anonymous edition of 1597. Only one other copy of this last is known to exist, in the Capell collection at Trinity College, Cambridge. The mere list (it is of some length) of these treasures now acquired by the British Museum is enough to drive a bibliophile frantic with desire.

A number of contributions, scientific and inspirational, to the study of Jesus are announced for early publication by the American Unitarian Association. In the "Theological Translation Library" there will appear "Christ: The Beginning of Dogma," an historical discussion of the rise of what was the first dogma in the primitive church, by Dr. Johannes Weiss; "The Historical Jesus and the Theological Christ," a popular account of modern New Testament criticism and its findings, by Professor J. Estlin Carpenter; "The Public Ministry of Jesus," a short account taken from the Four Gospels, by Mr. Horace Davis; and a new and enlarged edition of Dr. Joseph Crooker's "Supremacy of Jesus." The Association will also publish "The Heredity of Richard Roe," a short discussion of Eugenics, by President David Starr Jordan; "The Onward Cry," by Rev. Stopford Brooke; "A Minister of God," by Dr. John Hamilton Thom; and "Thoughts for Daily Living," a compilation from the writings of Dr. Robert Collyer, edited by Miss Imogen Clark.

Among the important books soon to be published by the Columbia University Press are "Social Evolution and Political Theory," by Professor L. T. Hobhouse of the University of London; "Scientific Features of Modern Medicine," by Professor Frederic S. Lee of Columbia; and "Mediæval Story," a study of the beginnings of social ideals as seen in the early stories current among the English-speaking people, by Professor William W. Lawrence. Forthcoming volumes in the "Columbia University Studies in English" are: "The Soliloquies of Shakespeare," by Dr. Morris LeRoy Arnold; "Mathew Carey, Editor, Author, and Publisher," by Dr. Earl L. Bradsher; "The Exemplum in the Early Religious and Didactic Literature of England," by Dr. Joseph A. Mosher; "The Middle English Penitential Lyric," by Dr. Frank A. Patterson; "New Poems of King James I. of England," by Dr. Allan F. Westcott; and "A Study of Thomas Dekker," by Dr. Mary Leland Hunt. In the "Columbia University Studies in Romance Philology" will appear "The Symbolism of Voltaire's Novels," by Dr. William R. Price, and "Ata Participal Substantives in Romance Languages," by Dr. L. Herbert Alexander; and in the "Studies of Comparative Literature," a volume dealing with "Greek Romances in Elizabethan Prose Fiction," by Mr. Samuel Lee Wolff.

List of New Books.

[*The following list, containing 234 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY

The Life of Bret Harte. With Some Account of the California Pioneers. By Henry Childs Merwin. Illustrated in photogravure, etc., 8vo, 362 pages. Houghton Mifflin Co. $3. net.

Ebenezer Rockwood Hoar: A Memoir. By Moorfield Storey and Edward W. Emerson. With portrait, 12mo, 355 pages. Houghton Mifflin Co. $1.50 net.

As I Remember: Recollections of American Society During the Nineteenth Century. By Marion Gouverneur. Illustrated, 8vo, 415 pages. D. Appleton & Co. $2. net.

J. L. M. Curry: A Biography. By Edwin Anderson Alderman and Armistead Churchill Gordon. With portrait, 12mo, 488 pages. Macmillan Co. $2. net.

Napoleon and his Coronation. By Frédéric Masson; translated by Frederick Cobb. Illustrated, 8vo, 350 pages. J. B. Lippincott Co. $3.50 net.

My Own Story. By Luisa, ex-Crown Princess of Saxony; translated under the supervision of the author. Illustrated, 8vo, 367 pages. G. P. Putnam's Sons. $3.50 net.

Reminiscences of the War of the Rebellion. By Colonel Elbridge J. Copp. Illustrated, 8vo, 536 pages. Nashua, N. H.: Telegraph Publishing Co.

The Life of Robert Louis Stevenson. By Graham Balfour. Abridged edition; 18mo, 364 pages. (Uniform with the "Biographical Edition" of Stevenson's Works.) Charles Scribner's Sons. $1.

HISTORY

The Relations of the United States and Spain: The Spanish-American War. By Rear-Admiral French Ensor Chadwick. In 2 volumes, with maps, 8vo. Charles Scribner's Sons. $7. net.

Pioneer Irish of Onondago, about 1776-1847. By Therese Bannan, M. D. 8vo, 333 pages. G. P. Putnam's Sons. $2.20 net.

GENERAL LITERATURE

Letters of Sarah Orne Jewett. Edited by Anne Fields. With portraits, 12mo, 259 pages. Houghton Mifflin Co. $1.50 net.

Old Lamps for New. By E. V. Lucas. With frontispiece, 16mo, 258 pages. Macmillan Co. $1.25 net.

The American Dramatist. By Montrose J. Moses. Illustrated, 8vo, 350 pages. Little, Brown & Co. $2.50 net.

The Tudor Drama: A History of the English National Drama to the Retirement of Shakespeare. By C. F. Tucker Brooke. Illustrated, 12mo, 474 pages. Houghton Mifflin Co. $.50 net.

Letters from Parkman to Squier. Edited, with biographical notes and bibliography, by Don C. Seitz. Limited edition; 8vo, 58 pages. The Torch Press. $1.50 net.

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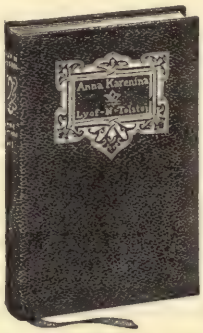

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RELIGION IN EDUCATION.

One does not look to judicial pronouncements for "good reading" in the literary sense. The decisions of the courts are usually couched in technical language, and employ a traditional jargon which, whatever the force of its logic, is not characterized by that power to charm which we naturally demand of any writing that is to claim our attention as literature. But if we are willing to dispense with charm upon occasion, and be content with force and cogency, we may sometimes derive a considerable degree of satisfaction from the final statement of judicial authority upon a controverted question, particularly if that question concerns some matter of deep and vital interest. The place of religion in public education undoubtedly offers a question of this sort, and those who take it to heart will do well to examine the recent decision of the Supreme Court of Illinois which puts an end to religious exercises in the public schools of the commonwealth. This decision is a document of much weight and lucidity, and supports the position taken by the court with an argument which is essentially unanswerable. The pleas which have been urged against it, whether by the dissenting justices or by the zealots of the pulpit, are either shuffling evasions of the point at issue or appeals to the decisions made by weaker or more compromising benches in other States.

In the petition upon which this decision was made, the relators, being members of the Roman Catholic Church, averred that their children were forced by law to attend the public schools, and that while thus in attendance they were daily obliged to participate in exercises which included the reading of an unacceptable version of the Scriptures, the reciting in concert of a prayer not sanctioned by their church, and the singing of hymns repugnant to their faith. Furthermore, these children, while engaged in these exercises, were required to assume a devotional attitude in expression of their acquiescence. It was claimed that these several compulsions, taken collectively, amounted to a violation of their constitutional right of religious freedom. The fundamental law of Illinois guarantees "the free exercise and enjoyment of religious freedom and worship, without dis-

crimination," and the Court delivered its judgment in the following language:

"The exercises mentioned in the petition constitute worship. They are the ordinary forms of worship usually practised by Protestant Christian denominations. Their compulsory performance would be a violation of the constitutional guaranty of the free exercise and enjoyment of religious profession and worship. One does not enjoy the free exercise of religious worship who is compelled to join in any form of religious worship. . . . If the petitioners' children are required to join in the acts of worship, as alleged in the petition, against their consent and against the wishes of their parents, they are deprived of the freedom of religious worship guaranteed to them by the Constitution. . . . The free enjoyment of religious worship includes the freedom not to worship."

This is the gist of the argument, which is, of course, supported by an elaborate array of cited cases and historical facts. It places the State of Illinois upon firm ground, and definitely eliminates religion from our politics. All the pulling and hauling, all the "playing for position" that must accompany attempts to make the civil government the sponsor for religious observances, are made impossible by this simple declaration that religion is a matter of strictly private concern. It should be welcome to every serious person, not actuated by a sectarian motive, and having the real interests of religion at heart.

We say all this because history clearly shows that a complete severance of Church from State is the only solution of the problem that can have the stamp of finality. The century-long struggle of France over the Concordat, the half-century-long struggle of Italy over the temporal claims of the papacy, and the miserable squabbling over religious teaching at the public charge which still does so much to debase the political life of England, are examples that should be found sufficiently instructive were it not for the proverbial fact that there are none so blind as those who will not see. To sweep all religious controversies out of politics for good, should be the declared object of those who really believe that the principle of religious freedom is one of the foundation-stones of our government. It was an American commonwealth that as early as 1649 enacted the first written law of toleration in the English-speaking world, and it should be one of the noblest purposes of the American nation to carry out to its logical conclusion the movement thus inaugurated two and a half centuries ago.

It is not without regret that we acquiesce in this principle when its religious application involves, as in the case of the Illinois decision, the exclusion of the Bible from the public schools. We regard a familiar acquaintance with the Bible as one of the most important elements of any education, both because the Authorized Version is incomparably the greatest prose treasure of English literature, and because it is a key to the understanding of what is best in the English literature of three subsequent centuries. Whatever is possible to be done to further an acquaintance with this great Book has our heartiest approval and support, provided only that it be not done at the cost of coercion of minorities in a matter with which majorities, however large, are not rightfully concerned. "It is precisely for the protection of the minority that constitutional limitations exist," says our decision; and no greater danger at present confronts our civilization that is found in the weakening hold of this vital truth upon men's minds. The alarm sounded by Herbert Spencer, a generation ago, and by Mill long before that, has been justified many times during the years that have since elapsed. It would be simply impossible, without maintaining an open sore in the body politic, to permit the Bible to be used in the public schools, because most of those who as instructors were using it would, some unconsciously, but more of sly and set purpose, make it the vehicle of teachings that could not fail to irritate their hearers and create dissensions among them. In fact, those who are loudest in demanding that the Bible be forced upon unwilling listeners would be the first to protest if it were treated strictly as a work of literary and ethical excellence, with no suggestion of a sanctity setting it apart from Shakespeare and Milton and Shelley. This is by no means their game, and their underlying purpose is one that the State has no right to countenance.

If we are to have a religious element in our public education, it must be conceived upon lines that have no relation to any scriptures, however sacred to some, or to any form of theological doctrine. What is both permissible and desirable is outlined by President Eliot, in a recent terse and closely-reasoned magazine article. It is a religion that is "a frame of mind, or a state of feeling, possible to men and women of any church or any sect." It is a religion without supernatural implications, based solely upon the everlasting ideals of goodness, beauty, and truth. It is a religion that will be imparted unconsciously by every lesson in history, literature, or science. It is a religion that will be intimately bound up with the discipline and social life of the school, and that will be known by its fruits of gentleness, and helpfulness, and consideration of the rights of

others, and acquiescence in the paramount claims of the general good over the individual desire. This may not be what the narrow-minded call religion, but it is the precious precipitate of all the turbid solutions of all the creeds.

THACKERAY AND DICKENS — A CONTRAST AND COMPARISON.

A complete assay of any great author, a quantitative and qualitative analysis, is an elaborate process; and the materials and implements used ought to be free from imperfections. A subjective alloy falsifies the result, though it may be interesting as a revelation of the critic himself. The public at large jumps at its conclusion, generally by the way of comparison. This man differs from this other in such or such a way. When writers come in pairs, the task of taste is simplified. Goethe's remark that the German public ought to be glad that it had two such fine fellows as Schiller and himself without setting them up against each other, is just enough, but the instinct of the world to balance them is inevitable. And so with Shakespeare and Milton, Keats and Shelley, Dickens and Thackeray. For a brief determinationof qualities, — criticism at a glimpse, — there is no better method than such comparison. If there were any absolute standard, all talents could be referred to that; but as there is no literary yard-measure deposited in any Government office, it is an interesting process to get two men who represent contrasted and complementary qualities in art and coax them to reveal each other's merits and defects.

It seems to me that there is one great and overwhelming distinction between the art of Thackeray and that of Dickens. The art of the former is almost purely intellectual; that of the latter is physically based — is preëminently sensuous. Sensuousness is the poet's gift. It takes account of the sights, sounds, scents of nature; of the forms, faces, gestures, all the visible charactery of humanity, and it relates all these things together, arriving not only at objective presentation but at almost the same kind of tone as the related values of great pictures can achieve. Thackeray is of course not utterly without this gift,—few writers are. But with Dickens, light and darkness, the aspects of nature, the look of town or village streets, the personalities of old inns and houses, the physical characteristics of his people, are the very warp of his work. He really painted us an England of his own. Far too often, indeed, in dealing with men and women, he is obsessed by his corporeal imagination, and his creations almost disappear behind their physical signature. Carker's teeth, Quilp's deformity, the dwarfishness of the Dolls' Dressmaker, are too much in evidence. Thackeray's method is that of high comedy — pure dialogue with only the accessory of his own choric moralizing. Scene, costume, personal appearance, must be largely supposed.

This is the difference between epic and dramatic art. Either may result in vital and visualized creations. But in the case of the *dramatis personæ* of the two authors in question, it seems indubitable that those of Dickens are more vividly realized than those of his rival. Certainly they have made more impression on the world. The two Wellers, Dick Swiveller and the Marchioness, Sairy Gamp, Pecksniff, Micawber, and a score of others, belong in the roll of the world's great comic creations, where it would be futile to say that any of Thackeray's people can be found. Is this because they are more original and eccentric? It cannot be because they are truer to actual life. Thackeray's reasoned-out characters are much nearer to the fact in humanity. They change, grow, develop, and seldom exceed probability. Dickens's beings are out of all bounds; they are like nothing that ever was before; they are struck out at one blow, and never alter throughout the course of their imagined existences. Yet the world accepts them as types, and accuses nature of copying from Dickens. I suppose all the great figures of fiction are made in this way. They are symbols. They are cast by the fused powers of creative imagination. Thackeray, with his colder intellectual processes and his more careful copying of truth, never achieves anything like their validity and vitality. The very way — half wistful, half skeptical — that Thackeray plays with his characters, treating them as puppets to be explained, criticized, laughed at, betrays a lack of faith which is fatal to great creation. Shakespeare, for instance, never has any doubts about his heroes or his monsters or his lovely girls. Thackeray, having pulled both his thistles and his roses to pieces, can hardly complain if the world refuses to reassemble them.

It is almost a commonplace of criticism that Thackeray is a great master of style, and that Dickens is rather a secondary performer on the organ of language. If the test of style be an easy and even flow, the university and clubman's air, matter full of allusiveness yet free from pedantry, then Thackeray's is a standard. One page is as good as another; sentence follows sentence in flawless sequence. In comparison, Dickens is mannered, extravagant, strained. Yet the *vivida vis* is his. His are those collocations of words so apt, so pat to the occasion or character, that they are caught up by the public and become by-words. I cannot recall a single phrase of Thackeray's which has passed into general use; but there are scores of sayings by Dickens which are proverbial. In descriptive work there is no equality between the two. The sensuous quality of Dickens's mind, already noted, gives his language a picturesqueness, a distinctness of form and color, which Thackeray cannot pretend to rival. Hundreds of his scenes are impressed upon our minds to one that we can recall of Thackeray's. When mannerism and extravagance are urged against him, we can

only point out the fact that they are faults of nearly all great English stylists — of Shakespeare, Milton, Burke. Energy and enthusiasm are far more the essence of great style than good taste, propriety, and restraint. The first-named qualities are gifts of the genial soul; the last, of the sober judgment. Fecundity of thought and feeling and imagination is the necessary basis of good style; order and propriety come afterward. Thackeray's style is only the best second-rate; that of Dickens has much of the stamp of the masters. It was so overwhelmingly successful from the first, it was so copied and imitated and adulterated, that readers in time grew tired of it, and turned for relief to Thackeray's pellucid but comparatively tame method of writing. This last is certainly taking, but it is neither rich in manner nor full in matter. Whether in the easy chit-chat of his essays, or in the somewhat platitudinous moralizing of his novels, what he has to say does not seem to be either new or important. He harps too much on one string. After the conclusions of Ecclesiastes have been reiterated a thousand times, we seem to grow familiar with them. When a writer tells us so often that everything is sawdust, we begin to suspect that the style in which he says this is sawdust also. Arnold would not allow that Addison was a first-rate prose classic, because, however admirable his manner, his matter was not important enough. But Addison in a score of places is more important and profound than Thackeray ever is. I do not say that Dickens ever reaches any great heights of meaning, but he has the art of notable and rememberable expression in prose.

It is always difficult, in a literary parallel like this, to avoid using one of the pair as a whipping-boy for the other. Assuredly, in dealing with life, Thackeray has his points of superiority. If Dickens is the more universal, Thackeray is the more highly specialized: he knows more and sympathizes better with the educated strata of mankind than Dickens. His intelligent reasoning creations are far more real. They are in his line, whether good or evil. Warrington and Pendennis are successes where Nickleby and Pip are not; and if Becky Sharp and Deuceace are not any more powerfully conceived than Bill Sykes and the Artful Dodger, they at least show an intellectual rather than an emotional trend in their creator.

On the whole, I should say that Dickens is a great genius and Thackeray only a great talent. I should rank the former as fourth or fifth in the list of supreme English creative artists which includes Shakespeare, Milton, Chaucer, and Scott, — Thackeray taking his place in the ranks of the novelists and satirists. Dickens's world is a homely world; it has not the largeness, the grandeur, or the beauty of those regions where rule the great poets and romance writers whom I have named. Yet if a homely world, it is often a happy one; which is more than can be said of Thackeray's domain. "Pickwick" at least is a perennial fountain of joy for all the world.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

THE AMERICO-COCKNEY SIMPLIFIED SPELLING CONFERENCE, as an esteemed English contemporary ("The Saturday Review," to be explicit) calls it, has assembled, done its feeble worst, and dispersed. In England, the home of the more resolutely conservative spellers, are also and not unnaturally to be found the extreme radicals, who would outdo our friends of No. 1 Madison Avenue in transmogrifying the written form of our common language. But the storm of disapproval of all such pseudo-philological antics rages even more violently there than here. In the opinion of the above-mentioned journal, "to 'simplify' the English language in the way certain faddy professors and professional cranks desire would be a crime of sickening magnitude. The theft of a thousand La Giocondas would be nothing to it. . . . We consider these silly and mischievous people to be quite as dangerous as political anarchists, and would suggest the suppression of their meetings by a police-raid." That, however, would be giving the aid and comfort of martyrdom to their cause. The latest leaflet issued by the American Simplified Spelling Board announces the election of seven new members to its number, and exults in the fact that they are all educators and thus destined to promote the new spelling in our schools. "It needs no great acumen," the leaflet confidently asserts, "to see that their teaching as well as their example will soon inform a host of pupils who will never know the old way except as receding phases of antiquity, or as lingering ruins, and who in turn will transmit the modern ideas to their successors. If any one imagines that this change will produce revolution and disaster, let him arise before day, and, seeking the upland lawn, observe how gently the sunlight comes in the place of the receding darkness." The degree of gentleness with which this cacographical dawn is spreading over England may be inferred from such cries of indignation as that raised by the English periodical quoted above.

* * *

GREEK LETTERS AS A FOUNTAIN OF YOUTH could offer no more convincing testimonial than the still fresh and buoyant aspect and bearing of that veteran student and teacher of Hellenic literature, Professor Basil Lanneau Gildersleeve, who attained his eightieth birthday October 23. Born in Charleston, South Carolina, where his father was editor of a religious paper, the son almost became a journalist himself. Just after his three years of post-graduate study in Germany, and before he accepted the chair of Greek at the University of Virginia, he was offered the editorship of a Democratic newspaper in Springfield, Mass. He had done reporter's work and had written for various publications, including his father's religious periodical. He even wrote a novel once — he was but twenty-three at the time, and will be readily pardoned by his fellow savants, especially as the novel was never published — and

he is the author of some excellent verse; but it is as professor of Greek at Johns Hopkins ever since that university's foundation in 1876, and as author of the too little known "Essays and Studies" (Baltimore, 1890), that he will be best remembered. The scholarship and penetration and Attic wit of those admirable writings entitle him to a lasting place in literature. His volunteer service as Confederate soldier in the vacations of his early teaching at the University of Virginia, and his ardent Southernism (attested by his "Creed of the Old South" in the "Atlantic" for January, 1892) will fade from memory sooner than his fine qualities as scholar and teacher and writer. Significant are his reported utterances on modern education. "The great trouble with the new scheme of education," he is said to have declared, "is that it attempts to educate without effort. They don't want the student to be hurt. That, perhaps, accounts for the decline in popularity of the classics. But I believe that the study of Greek and Latin will increase."

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Mr. Arnold Bennett's confession, in his autobiographical "Truth about an Author," that after he had become a successful writer he "did not read much except in the way of business," illustrates a phase of literary experience that is, we suspect, commoner than might be thought. "Two hours reading even of Turgenev or Balzac," he confesses, "wearied me out." He quotes a fellow-author's arrogant assertion: "I know enough. I don't read books, I write 'em." "Omnivorous readers," says, with some truth, a current newspaper paragraph that catches our eye, "are seldom producers of literature. They will write a dozen lines of an article, then lay it aside to consult some book, they become lost in it, and the time for writing is spent." The late Lord Acton was an illustration of this disastrous (or beneficial) habit. Readers of Carlyle's letters know how he complained of tedium when he had no book on the stocks, since reading bore no comparison to writing as a pastime. But he also, it will be recalled, complained even more dolefully of weariness and disgust whenever he had conceived a literary idea and gestation was well begun, while his parturient spasms were something terrifying. Dickens and Thackeray read little in their later and busier years. Reading and writing ought to, and not seldom do, go hand in hand; but if one or the other must be renounced, what person of wisdom and modesty would consent to shut out the great world of other men's minds in order to imprison himself within that of his own?

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Library trustees and commission government have yet to adjust their mutual relationship. In Iowa, under the commission form of city government, it remains perplexingly uncertain what powers of library administration are vested in the trustees, and what in the municipal authorities. By the legislative act granting the new form of government to any city of more than seven thousand inhabitants, the council "shall possess and exercise all executive, legislative, and judicial powers and duties now had and exercised by the board of public works, park commissioners, water works trustees, and board of library trustees, in all cities wherever such boards now exist or may be hereafter created." This might be interpreted as an abolition of all the boards and commissions named; which would of course be absurd. But as provision is elsewhere made for the appointment of such official bodies, it can only mean that the general powers conferred upon the council are to be exercised vicariously. Even this interpretation of the law, however, seems to leave room for some tangles and puzzles and conflicts of authority. In the mere matter of the number of library trustees to be appointed, doubt has already arisen. The city council is empowered to elect, at its first meeting, various specified officers "and three library trustees," which Des Moines understands as limiting these officials to three, whereas Keokuk makes the board still to consist, as before, of nine members (this first appointment of three being but a filling of vacancies occurring under the old law biennially), and Cedar Rapids, after halting between two opinions, has returned to the old number — that of the muses, in preference to that of the graces. Perhaps in practice there will be no serious jars or conflicts under the new law in Iowa, but certainly there is a wide-open door for all sorts of legal difficulties and disputes.

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The handicap of an illustrious name, which renders difficult the quiet and unimpeded working-out of one's own salvation and accomplishment of one's peculiar destiny, is what many a descendant of famous ancestors has had to contend against. At the present time who can regard with unmixed envy that scion of the Harvard family who is seeking an education in the college bearing his own historic name? The endurance of unsolicited and indiscriminate public attention is a high price to pay for the honor of being descended from a kinsman of John Harvard. At Yale a great-grandson of the author of the "Leatherstocking" series of romances has caused eyes of curiosity and expectation to be turned upon him, and an announcement in the current "Yale Literary Magazine" (which, by the way, must be the oldest extant literary periodical in the country, having been founded by William M. Evarts in 1837) that a poem by Mr. James Fenimore Cooper, Jr., will appear in the next issue, naturally makes one interested in observing whether the young man is likely to distinguish himself in letters. For names of great men all remind us of the possibility that their descendants also may make their lives sublime, and, departing, leave behind them footprints either on the history of their time as men of action, or on its literature as men of thought and imagination. Of course even the burden of an illustrious patronymic may not prove fatal to all freedom of initiative, and the young poet

of the "Yale Literary Magazine" is still, as much as the least distinguished of his fellows, master of his fate. . . .

THE LIBRARIAN'S BUSY DAY, in modern library practice, is coming more and more to be every working day in the year. A little girl friend of ours, fond of books, was recently heard to express the wish that she were a librarian, so that she might have nothing to do all day but sit in an arm-chair, amidst the pretty books, and read. Here is a list of some of the things that the librarian and assistants of the Newark (N. J.) Public Library have to do, and are glad to do, copied from Mr. Dana's latest Report: "The library Staff is interested in the library's progress and welfare and works cheerfully and efficiently to promote the same. It does much work every year besides carrying on the usual routine of a public library. Last year it compiled and printed or multigraphed 401 different book lists, 156,420 pieces, on topics of current interest; addressed and mailed about 10,000 circulars and letters having to do with exhibitions, meetings, and the library's books and other resources; cared for 6 exhibitions and 21 lectures with an aggregate attendance of 7,833; and for 651 meetings in rooms not yet taken for library purposes, including lectures of an educational or philanthropic or civic-betterment nature, with an aggregate attendance of 17,538, and installed and managed three exhibitions for the Newark Museum Association." Not much inviting of one's soul, with arm-chair and newest novel, for workers in such progressive and variously beneficent libraries as this.

COMMUNICATIONS.

DR. POOLE AND CONVICT INDEXES.

(To the Editor of THE DIAL.)

It was indeed, as you intimated in a paragraph in your issue of Oct. 1, a fine example of the irony of fate, when the late Dr. W. F. Poole was cited in support of the idea that indexes might be produced by convict labor. For, in THE DIAL for April, 1883, at page 280, he poured out the vials of his wrath on the head of the unfortunate man who had ventured to make, in "The Nation," the suggestion now attributed to the great indexer himself. Several letters to "The Nation" in 1883 continued the discussion, all of which are referred to in Poole's Index, 1st Suppt. (1882–86), under the heading "Indexing, Convict." W. I. FLETCHER.

Amherst College Library,
Amherst Mass., Oct. 24, 1911.

SOCIAL ASPECTS OF THE SLAVERY QUESTION.

(To the Editor of THE DIAL.)

I was very much interested in the review of Professor Dodd's new book on "Statesmen of the Old South," in your issue of October 16. The thing of which I wish to speak here is the reviewer's estimate of the social aspect of the slavery question. That is a subject about which my own mind is not yet fully made up, but I must ask for further evidence before accepting his view that it was "slavery as a social problem that drove the South to distraction during the abolition agitation." After the war began, I am inclined to think that to a large extent it was "this aspect of slavery, not the property aspect, that welded the Southern people together in resistance to what they considered Northern aggression." Senators Toombs and Brown had said that it would determine the attitude of the poor whites, and the privileged classes made a clever use of it.

Just a word on the economic aspect of slavery as an excitant. For several weeks past, the discharge of certain civic duties has brought me into close contact with an old Confederate veteran. He is very talkative, and frequently refers to his experiences in the war. One day I asked him, "For what did you go to war?" His reply was, "Because the —— Yankees were coming down here and stealing all our property." I was a little surprised at this answer, but supposed that it had reference to the prospective ultimate emancipation of the slaves in consequence of the triumph of the Republican party. To make sure, I asked, "What property were they stealing?" Then it came out: "Why, they were coming down here and helping our niggers to escape." He was close enough to Kansas to feel the wind blowing from the prairies, and this, as well as the economic aspect of slavery, had its influence.

Your reviewer does not think that emancipation by Virginia in 1831 would have prevented the Civil War,—that is, that slavery could not have been abolished without war. This reminds me of another remark of the veteran. We were discussing a question of policy, and he argued for time. In that way, he said, the people could be brought to endure almost anything—taxes, in this case. He then illustrated by his own attitude toward the the negro. In the years that have elapsed since the Civil War, he had passed, partly under compulsion, from regarding the negro as Chief Justice Taney did in the Dred Scott decision, to the point where he could look upon him as a human being with some rights.

Time can work a good many changes. Possibly the last vestige of chattel slavery might not be gone to-day, had there been no war. It had not entirely disappeared from Connecticut in 1850, but it was insignificant. It would have been insignificant in the South by this time. Four years of war swept it away entirely. The war also hastened the development of the industrial slavery which is now gripping the North and slowly creeping over the entire nation. In studying the past, let us not assume that such questions cannot be settled without war. What we need is a higher type of statesmanship than we had in 1860. DAVID Y. THOMAS.

University of Arkansas,
Fayetteville, Ark., Oct. 25, 1911.

"STATESMEN OF THE OLD SOUTH."

(To the Editor of THE DIAL.)

The friendly notice of my little book, "Statesmen of the Old South," in your issue of October 16, is so much appreciated that I trust I may have a few lines of space in which to reply to a few minor points made by your reviewer. The first relates to his objection to the term "peasant farmers." This term is certainly a fair designation of the nation in 1800; that the farmers were owners of the land they tilled, does not alter the fundamental fact. Perhaps it would be better to say, with a recent president of the American Historical Associa-

tion, "peasant proprietors." But this is not a matter that would of itself call for much argument.

On the question of emancipation in Virginia in 1831 there is better reason for two opinions. I have expressed my view after more than ten years of study and teaching of Southern history. Others who have devoted more time and more intelligence to the subject have a perfect right to say I am wrong. But about the Davis family being of the "hardshell" Baptist persuasion, it may not be improper for me to say that when writing the "Life of Davis" I went over the whole field of the Southern Baptist sects, that I visited Mississippi and talked with people who ought to know, and it would therefore seem that my judgment on this point should not be ruled out of court by the simple *ipse dixit* of the reviewer. Being a Southern Baptist myself, and reared in close proximity to a "hardshell" community, I might without immodesty claim to know the difference between "regular" and "hardshell" Baptists.

It was stated in the study of Davis that his first marriage was clandestine. Having read a mass of controversial literature on this subject, visited the house, near Louisville, where the wedding took place, and talked with people who were familiar with local traditions, my conclusion was that Colonel Taylor never gave his consent, and that he did not know of the event when it occurred; and that therefore it was clandestine. In support of my view, Mrs. Davis the second, who generally avoided the subject, may be cited. See her Memoir of Davis, Vol. I., page 161. Your reviewer further says that Davis was not a brigadier general in the Mexican War. But neither did I say he was (see page 186). He did, however, win that rank; the commission was offered him by President Polk, and was declined; and he was called "General" by his friends, by his enemies, and by the newspapers, from 1847 to 1857, when the title of "Senator" became the more common appellation. But I was careful not to mislead the reader, and so wrote "General" Davis when the title was used at all (see page 186). Finally, whether or not the South went to war for "economic" or "social" reasons, the opinion of one student is as good as that of another; and I venture to stand to the claim already made, and "wait to be shown" that it was to any great extent a "social psychological" revolution which was precipitated by the lower South in 1861. There is ground enough for criticism of the book, for taking issue with my interpretation of history or historical movements; but it hardly seems just to take exception to points like those above mentioned, merely saying that what I have said is "not so." Hence I have felt constrained to offer this rejoinder, even though this might seem to be asking a good deal of space for a book of such modest proportions.

WILLIAM E. DODD.

University of Chicago, October 20, 1911.

THE SHAKESPEARE BIBLIOGRAPHY.

(To the Editor of THE DIAL.)

Some time after writing my review of Mr. Jaggard's "Shakespeare Bibliography" I was led to suspect that the Porter and Clarke Shakespeare published in London by Harrap (introduction by Collins, portrait and plates, 13 vols., 1906) was, as stated by a correspondent in your issue of Oct. 1 (p. 247), a complete edition, though the impression that it was not such seemed to be confirmed by the following earlier entry in the Bibliography of what appeared to be the same thing without the portrait and plates: "Pembroke edition, edited by Charlotte Porter and H. A. Clarke. With introduction by J. C. Collins. New York: T. Y. Crowell. Ln: G. G. Harrap. 1903–08. 13 vols. Cr. 8°. [In progress]." This, which I had overlooked at first, recognizes the American publisher, but still leaves undescribed the edition that is known here in America as the "First Folio" edition, in forty volumes, now nearing completion.

May I take this opportunity to record an important omission which I failed to get into the proof of my article on the Shakespeare Bibliography? This is Charles Crawford's concordance to the quarto and folio Hamlets, which was published as a "Hamlet Appendix" to the "Concordance to the Works of Thomas Kyd," in vol. xv. of the *Materialen zur Kunde des Alteren Englischen Dramas*. The blame for this lies partly with the publishers of that volume, who give on the title-page no evidence of the inclusion of this important appendix, which is thus very likely to escape library cataloguers as it escaped Mr. Jaggard. It may be worth noting, too, that Mr. Jaggard has seen fit to record "Batman uppon Bartholome," 1582, to the exclusion of the older edition of Bartholomew published by Berthelet in 1535, though it seems quite as plausible that Shakespeare used the earlier edition, and it is in a copy of that (now in the British Museum) that Ireland inserted one of his numerous forgeries.

A. G. NEWCOMER.

Stanford University, Oct. 11, 1911.

AUTHORITY FOR A DISPUTED IDIOM.

(To the Editor of THE DIAL.)

In a recent issue of your journal (Aug. 16, 1911, p. 107), this sentence occurs:

> "Such an interpretation should set at rest Mr. Lee's jealousy for Sidney's reputation, and show M. Jusserand that a poet may write very eloquently of love without a genuine passion being the basis of his present poetry."

I write to ask whether your authority sanctions the use of such an expression as "without a genuine passion being the basis of his present poetry." "Without a genuine passion being" seems to me awkward and infelicitious. Can you recall any high precedent for such an expression?

WILLIAM A. BREWER.

Burlingame, California, Oct. 18, 1911.

[The use of the possessive ("without a genuine passion's being") is preferred by many in such constructions as the foregoing; but as early as 1600 the other usage had become common, as in "Macbeth" I. iii. 44, "By each at once her choppy finger laying upon her skinny lips." Coming down much later, we find in "Vanity Fair," chapter XI., "I insist upon Miss Sharp appearing," and Thackeray even writes, "Papa did not care about them learning" ("Esmond"), and "But who ever heard of them eating an owl?" ("Newcomes"); and Charles Reade has "That is no excuse for him beating you" ("Hard Cash"). In certain instances the possessive would be intolerably awkward, as "Upon the king and his court making their entry," "In the expectation of one or the other being present." The authority of the Oxford Dictionary could also be cited for the usage. Of course the idiom can usually be avoided entirely by reconstructing one's sentence, as is often advisable. Professor Reed Smith's "Participle and Infinitive in -ing" (noticed in our last issue) treats the matter fully and clearly. — EDR. THE DIAL.]

The New Books.

A Sturdy Practical Reformer.*

There is at least one man to whom "Tom Johnson's" story of his own life should come as a revelation — and that is the man who is already before the people with a book on the same subject, the most striking feature of which was the opinion that Johnson was not at heart sincere in the policies with which he so vigorously identified himself, but took them up as the most promising means of attaining to high political position. One may pick many a flaw in the career of Tom L. Johnson; but this volume, taken from his own dictation as his last legacy to the public, during the weeks when he was aware that disease was fast crowding him toward the brink of the grave, bears overwhelming testimony to his absolute sincerity — a quality which no one who really knew him had ever doubted.

Johnson was born at Blue Spring, Kentucky, in 1854. His father had a plantation in Arkansas, and at Helena organized a military company in the service of the Confederacy. As colonel of a brigade, a little later, he fell into disagreement with his superior officer, General Hindman, and left him to join the command of General John C. Breckenridge, near Atlanta. He took his family to Georgia with him, making the long journey in two wagons and a barouche. After about a year in Georgia they went North by similar means of travel through the Carolinas into Virginia, locating at Corner Springs, next at Withville, then at Natural Bridge for a year, and at Staunton as the war was closing. After a short time the family moved to Louisville, Kentucky, on money earned by "Tom" as a newsboy; then back to Arkansas on borrowed funds for a short and disastrous experiment in raising cotton with free labor; and from there to Evansville, Indiana. Here the boy had his only complete year of regular schooling, and used it with such success as to pass through the three upper grades and qualify for the high school. But again the restless father "pulled stakes" and went back to Kentucky, settling on a farm some miles from Louisville.

From the farm the son went to Louisville to work in the office of a rolling-mill, but soon obtained a position in the office of the du Ponts, who had just acquired a street railway in that city. In a few months he was secretary of the company, and afterward superintendent of the road. This office he held until 1876, when, with financial aid from Bidermann du Pont, he purchased from William H. English a controlling interest in the street railways of Indianapolis. In this business he proved successful from the start; and a few years later he entered the street-railway field of Cleveland by the purchase of the Pearl Street line, on the West Side. His subsequent grants were secured as extensions to this line. So much has been written of Johnson's long fight for lower fares against the entrenched traction interests of Cleveland that we need not stop to outline the story here. We need only say that any who were led by the inevitable misrepresentations of the conflict into the belief that it was in any way a fight for his personal financial interests will find overwhelming proof to the contrary in this volume. Tom L. Johnson had in him the making of a Carnegie in point of wealth, had not his devotion to certain ideas turned so much of his energy and brain-power in other directions.

This feature of his career had its genesis in the writings of Henry George, to whose memory this autobiography is dedicated. In 1883 Johnson got hold of a copy of George's "Social Problems" on a train, and "Progress and Poverty" soon followed, with such other of the author's works as had then appeared. From that time on he was in theory an entire convert to George's teachings, and convinced of their complete practicability whenever the people could be persuaded in good faith to adopt them. So long, however, as law and custom allowed *privilege* to remain, he would use it in his business; and if people chose to rail at him for inconsistency in attacking the goose that was laying his (and their) golden eggs, well and good. Thus, while in Congress, he boldly fought for the entire removal of the tariff on steel rails, notwithstanding his own heavy investments in their manufacture, at Johnstown, Pennsylvania.

His Johnstown enterprise threw upon him and his chief associate, Mr. Arthur J. Moxham, a heavy share of responsibility for the relief measures made necessary by the flood disaster of 1889. Immediately after the flood — which had not involved his own plant, situated on higher ground — he and his associates purchased the Johnstown street-railway system, and for some time operated the cars free of any charge, as a part of the relief work. That experience led him seriously to discuss the feasibility of

* My Story. By Tom L. Johnson. Edited by Elizabeth J. Hauser. With illustrations from photographs. New York: B. W. Huebsch.

free street-car service everywhere. The idea that people would abuse such service by riding unnecessarily, he meets with the statement that they do nothing of the kind with the free elevator service in constant operation in every city in the land. The cost of such service, he thought, would distribute itself equitably in the end, like the cost of keeping up the streets themselves over which the cars run; and the demoralizing effects of franchise granting would be eliminated.

One of his first active steps in the Henry George propaganda was the gift of a copy of "Protection or Free Trade" to every minister and lawyer in Cleveland. Of this early effort he writes:

"Why do converts to social ideals always select these most unlikely of all professions in the world as objects for conversion in their campaigns in behalf of new ideals? I had not yet discovered that 'it is the unlearned who are ever the first to seize and comprehend through the heart's logic the newest and most daring truths.'"

The chances are, of course, that so far as that particular book was concerned the legal and ministerial objects of his missionary endeavor were mostly believers in its Free Trade doctrine already. In 1895 the well-known editorial writer, Mr. Louis F. Post, came to Cleveland to work upon a new newspaper, "The Recorder," which championed George's doctrines; and Johnson immediately came to its support, contributing in all about $80,000 to meet its deficits, until the panic of 1897 hit him so severely as to compel the withdrawal of further subsidies. It will be remembered that while in Congress Johnson had been instrumental, with three or four others, in getting the whole of George's book on the Tariff into the "Congressional Record," through the custom of "leave to print," and thus hundreds of thousands of copies were distributed all over the country under the franking system. Johnson was not really a believer in this custom of campaigning at public expense; but so long as the Protectionists were thus circulating tons of documents which he believed to be false, he did not see why the other side should not circulate what he considered true. It was George who first urged Johnson to go into politics, and who first succeeded in getting him to attempt a public speech, in a mass-meeting in Cooper Union. His five minutes of dismal failure on that occasion gave little promise of the effective debater into which he had developed when Theodore Burton, now Senator, challenged him to a joint discussion during the campaign of 1890, when the two were rival candidates for Congress and Burton was defeated. Of this debate Johnson says:

"As the challenged party I claimed the right to name the terms of the contest, and in the final arrangement it was agreed that each side should make five ten-minute speeches in each debate. In the two years which had elapsed since my first effort in Cooper Union, I had increased my time limit to ten minutes, and for that space I could talk like a whirlwind, though I probably could not have spoken longer at one stretch to save my life. Mr. Burton was a lawyer, a scholar, a master of English, a practiced speaker if not an orator, but his style was deliberate and it was next to impossible for him to get fairly started under eleven minutes. . . . I went to the first of those engagements with an outward show of cheerfulness and confidence which I was very far from feeling, but I had no serious apprehensions after the first night. The ten-minute rule saved me and I won the election. Mr. Burton refused to run against me two years later, and when he was the opposition candidate for Mayor of Cleveland, fifteen years afterwards, he declined absolutely to debate with me in person."

One of the most interesting passages in the volume is Johnson's account of his attempts to get upon the tax duplicate an honest valuation of Ohio railroad properties. He failed of immediate success, but not until he had brought public attention so forcibly to the gross undervaluation of those properties that the fraud was plainly doomed, even before his death. During the few months since, the State Tax Commission has raised every such property in Ohio from two or three to six or eight times its previous valuation, and it is still at work on a readjustment of valuation of other similarly underestimated concerns.

As a politician, Johnson contracted too much of the despotic habit of the "boss," — though never the boss's *penchant* for feathering his own nest, or that of his associates, by graft. Unscrupulous in certain matters he may fairly be called, from the nicer point of view; but never in the direction of robbing the people. We need not follow him in all the theories which he imbibed from the school of Henry George, in order to recognize in him a thoroughly sincere worker for the good of his own city and of humanity in general. Though aligned in most matters with the Democratic party, he was never a narrow partisan, and was always ready with a flat refusal to party workers who came to him with demands for removals or appointments on simply partisan grounds. He had a personal magnetism for men who worked with him, so powerful as to make Republicans whom he had retained or appointed in the city's service his devoted supporters; and this naturally led to the charge that their support was simply bought by appointment or retention — a charge which,

to the sober judgment, is amply refuted by the character of the men in question. On such points as the regulation of the liquor traffic and the restraint of prostitution, many felt that his views were not up to the really practicable level of the day. A higher standard of decency might well have been enforced upon the cheap theatres of Cleveland during his administration (and since). In the humane and intelligent care of delinquent boys and girls, of the dependent classes, and of the milder forms of adult criminality, the Rev. Harris R. Cooley, formerly pastor of the church with which Mayor Johnson was connected, and appointed by him as head of the city's charitable and correctional institutions, attained results from which the great majority of cities in the whole country might well take lessons. Within certain limits, one might say that Tom L. Johnson was to the typical reformer of the higher order what Billy Sunday is to the typical Doctor of Divinity — a little short in logical consistency, not well developed in his bump of reverence for the conventionalities, given to shocking the susceptibilities of "the well-bred," but after all genuinely effective in persuading large numbers to "hit the sawdust trail" toward better things. Under present conditions, America can afford more rather than fewer of such characters.

The American Newspaper Drama.*

The history of the American stage has yet to be written. The American drama, as a living and independent entity, can hardly be said to be: it is merely becoming. But the stage has existed from before the Revolution, and the record of its development would be an interesting chapter in the social and literary life of the nation. It is rather the stage than the drama that is the subject of Mr. Moses's book, even though he calls it "The American Dramatist," for he gives only a very slight idea of the actual movements that have marked the progress of dramatic development from the beginning to the present, and he does present a somewhat sketchy survey of matters theatrical from the legitimate and the poetic drama to the hybrid musical comedy and the moving-picture shows. The whole history of American drama from 1750 to 1870 is here compressed into one short chapter, and very little idea is given of the meaning of the drama in the cultural development of the nation. We are referred to learned articles and dissertations for a discussion of the early German influence; but its import we do not learn; very little is said about the highly potent bearing of the French drama upon the American, either in the past or in the present. No adequate treatment appears of the various types of plays that held the stage in the early days — the war dramas of the Revolution and of 1812, the plays that reflected or caricatured local eccentricities, whether Yankee or Southern or Western. What were these plays in reality — mere imitations of foreign models, or futile attempts to strike out new forms? One fully realizes that in quality the product was poor, that probably in the whole first century of theatrical production there was not one play of permanent dramatic worth; yet the history of the drama in its struggle to reflect the social life of the time, in its groping after form and idea, is worth while. And this history is yet to seek.

By far the greater part of Mr. Moses's book is taken up with the modern stage, and it is largely a development of the conception that the drama to-day is the newspaper dramatized. The modern dramatist has largely been bred in the newspaper office, and partly on that account, but more because Americans are a newspaper-reading nation *par excellence*, the modern drama is like the newspaper. "Newspaper condition, *i.e.*, as the American newspaper sees American condition," says Mr. Moses, "is the one original note in our theatre." The trouble, of course, lies in the fact that the dramatist is satisfied to present in dramatic form — so called — what is paraded in the Sunday papers or in the ten-cent magazines, and the public are gratified to have the muck-raking visualized on the stage. The stage has never been far removed from the newspaper, for both appeal immediately and directly to the crowd. One has only to recall the "success" of Addison's "Cato," which was as much a newspaper drama for that time as Frank Norris's "The Pit" is for to-day. "The School for Scandal" did some muck-raking, too; but it did much else. It is not that the drama is closely related to the newspaper, — it cannot be otherwise and be vital, — but it is vastly more. There must be in it that which transcends contemporaneousness and has a kind of eternity; it must deal primarily with human passions that are the same for all people and for all times. And yet to do so it must be native to the soil. Shakespeare, with more regard for truth to life as he knew it in England than for historical

* The American Dramatist. By Montrose J. Moses. With portraits. Boston: Little, Brown, & Co.

verisimilitude, made Elizabethan apprentices raise a riot in the streets of Verona in "Romeo and Juliet," and had an English mob shout approval of Antony's speech in "Julius Cæsar." So the coming American play must not be false to the native spirit; it may still keep the exterior semblance to the newspaper, with its snappy dialogue, its wit, and its local color; but more than that, it must reach down to the depths of our American life, it must plumb passions as profound as those which have been exhibited in the great crises of our history. It is not true that we "have never, save in the days of extreme Puritanism, had spiritual struggle," as Mr. Moses avers; and this accordingly cannot be urged as a reason for our not having great drama. Surely the Civil War was as great a spiritual struggle as one can find in the history of any nation; and yet how little literature of any value was produced as a result of that struggle! Big events, vast conflicts, are often barren of literary fruit; whereas an uneventful experience like that of Keats, or a period of comparative calm like the lifetimes of Tennyson and Browning, will see poetry of a high order. The spiritual struggle is within the man, the poet, the dramatist; and according to his power will his work be. So it is to the man of genius our eyes are turned, and not to any impending spiritual conflict. There is sufficient emotion pent up in the nation to furnish the response to the appeal a genius will make.

Mr. Moses devotes some half-dozen chapters to the leading dramatists of the past forty years — Bronson Howard, James A. Herne, David Belasco, Percy MacKaye and his father, Augustus Thomas, William Gillette, and Clyde Fitch. And yet even here, where materials are more abundant and the dramatic product is more inspiring, Mr. Moses merely gives us chatty comments on works and methods, with necessary though somewhat barren lists of plays and dates, rather than anything like exhaustive criticism. In fact, one does not need the occasional fling at academic scholarship to infer that the author and it are hardly on speaking terms. (Witness, Mrs. Aphra Behn of unblessed memory appears as "one Afara Behn"). Bronson Howard, who is regarded as the Dean of the profession — and rightly so — because he stood out first and always for the American dramatist as against the foreigner, is not discussed in such a way as to bring out his significance as an insurgent against the old order and a pioneer in the new. Was it merely that he used strictly American subjects? How far was his technique a departure, if at all, from that of his contemporaries? To what extent may he be credited or charged with putting the newspaper on the stage after the modern method? What definite contribution in form or thought did he make? Mr. Belasco is considered as a playwright, as an opponent of the Trust, and as a stage-manager — or, as Mr. Moses would call him, a psychologist of the switch-board. In the development of the drama from the point of view of form and ideas, Mr. Belasco is not revealed as a great contributor. His function as a fosterer of drama and as an amazingly clever stage-manager, especially in the manipulation of light effects, might better have been treated in a separate chapter on the development of the art of staging. In other words, a work of this kind were better considered in its relation to ideas than to individuals.

The most satisfactory of these chapters is that on Clyde Fitch. It is evidently written *con amore*, for one realizes that the author has here a dramatist of great accomplishment and of still greater promise unhappily cut short by an untimely death. There is, moreover, a unity in Fitch's work that admits of its being consistently treated in one chapter. Mr. Moses grasps the significance of this work admirably, and is not carried beyond critical bounds in his enthusiasm for it. Fitch's plays, for the most part, have the sparkle of clever newspaper interviewing, the contemporaneousness of the public prints; and they have also the human interest and the human appeal which reach farther than the ephemeral "stories" of the press. On the other hand, as Mr. Moses points out, they are preëminently local — New York rather than American; and they point the way which Fitch himself, it seems, was about to take towards the greater American drama.

Of Mr. Moses's conception of the drama as expressing the deepest social consciousness of the people and as depending upon the people for support, of his estimate of present conditions involving the tyranny of the Trust and the invasion of the kinetoscope, we have only the warmest commendation. He neither judges the present product too leniently nor does he despair of the future. Like Professor Matthews and Mr. Clayton Hamilton, he sees that the poetic drama should be dramatic first and poetic afterwards, if the product is to satisfy the demands of art. Pleasing though the work of Miss Peabody is, it sacrifices dramatic propriety to poetic flavor, and so suffers. Mr. Martin Schütze's "Hero and Leander" and "Judith,"

which singularly are overlooked by Mr. Moses, are also more poetic than dramatic.

There is no literary form from which more can be hoped in this country that from the drama. The theatre is the meeting-place for people from all parts of the nation, and in no other way can the writer come into such close contact with the great public. The dramatist, as he follows the progress of his play over the country, comes to know the common mind and heart as the novelist cannot. He must make his appeal so as to reach that mind and heart; in other words, he must be as universal as his genius will allow and as exalted in his conception of the sacredness of his art as his moral consciousness will make possible. As Mr. Moses rightly recognizes, the dramatist may not be forced into sudden and rapid growth by the aid of endowed theatres and learned committees to pass on plays — Mr. Percy MacKaye to the contrary notwithstanding. The playwright must meet a public need, and help also to increase that need. The public will for a surprisingly long time feed on chaff, if served with the infinite variety of breakfast-foods, and think they are satisfied. But in the end they will demand stronger food, and it is for the dramatist to give them something better and to improve his own product. Thereby will he increase the public appetite for better things.

JAMES W. TUPPER.

GOETHE'S FRIENDSHIPS WITH WOMEN.*

"Goethe and his Woman Friends" is a companionable book to read, to enjoy, to re-read, and to linger over in affectionate intimacy. The author touches the facts with an entirely legitimate enthusiasm that invests these significant figures with a glowing atmosphere in which it does the soul good to remain.

To treat of Goethe's nearest friendships is an exacting and rather thankless task: some who have attempted it have become offended to such a degree that they have lost all sense of proportion and the power of fair judgment; fully as many myopic Goethe-worshippers (like Düntzer) seem simply incapable of reckoning with unpleasant facts, and indulge in evasions and symbolic interpretations which outdo the most ingenious feats of mediæval hermeneutics. The simple plan of telling ascertained truth inexorably, of opposing perfect clearness to obscurity and hazy inaccuracy, proves almost too heroic a thing, at times, for the most resolute courage. Even the severe and impersonal Weimar editors omit certain of Goethe's manuscript lines — from the same considerations of piety, no doubt, which prompt the withholding of parts of Washington's correspondence from popular knowledge. Our author deserves the highest praise for having courageously taken the narrow path of truth, and for having held to it gallantly: while there are wide tracts of Goethe's nature which remain unexplored in this survey, the spoils that are brought in are of priceless value.

Women have ofttimes been the most devoted worshippers of Goethe and the most efficient promoters of his fame,—one has only to think of the Berlin cult in the earlier part of the nineteenth century,—and it is altogether appropriate that certain stages in his ever expanding life, important sides of his universal nature, should be interpreted through his friendships with women.

In addition to a genial and most agreeable style, Miss Crawford's well-proportioned work shows solid scholarly qualities: its point of view is intelligent, and it has that freshness which comes only from a valiant exploiting of the best sources. There is an almost incredible sanity and breadth of spirit in dealing with alien values. The author's most illuminating *aperçu* lies, perhaps, in her explaining the overwhelming charm of Frau von Stein, less from that lady's intellectual kinship to the poet than from her gift of interested receptivity. Of rare moral dignity is the figure of Duchess Louise, for which the author has made good use of Fraülein von Bojanowski's distinguished study. The quality of the book is admirably sustained —though it declines somewhat toward the close, in the direction of merely entertaining anecdote.

In a volume which touches upon so many sharply-outlined personalities, it would be strange if there were no estimates that seemed open to challenge. For my own part, I cannot but feel that the contemptuous treatment of the character of Father Goethe is unfair, to the very verge of flippancy. I believe that Goethe would have been less of a man and a poet had it not been for "*des Lebens ernstes Führen*" which he derived from this man of uncompromising and puritan standards. The identification of the Margarete of "*Faust*" with the Gretchen of Frankfort involves a *salto mortale* into the tenuous air of unsupported conjecture; while the everlasting identification of Christiane Vulpius and her life-history with the chief

*GOETHE AND HIS WOMAN FRIENDS. By Mary Caroline Crawford. Illustrated. Boston: Little, Brown, & Co.

THE MOTHER OF GOETHE. By Margaret Reeks. Illustrated. New York: John Lane Co.

person and surroundings of the Roman Elegies is the standing farce in Goethe-criticism: we have yet to read a discussion of these infected eroticisms which sees the subject steadily and sees it whole. The story of the poet's relation to Kätchen Schönkopf (who receives here the married name "Känne") needs to be re-written in the full light of Goethe's letters after leaving Leipsic. The author hardly makes clear in what sense Friederike Brion may function as Goethe's "Beatrice."

It seems really too bad that in the treatment of what is styled "the little romance" of Ulrike von Levetzow ("*die lieblichste der lieblichsten Gestalten*"!) there is no mention of the Marienbad Elegy, perhaps the most compelling verses of the sort ever written, the deep expression of Goethe's genuine suffering, the most constructive embodiment of his religious faith, a poem which seems to have left its clear mark on the opening lines of "Locksley Hall."

A list of minor inaccuracies could be drawn up, if it seemed worth while, but the book exhibits commendable fidelity in securing trustworthy information. Amine of "*Die Laune des Verliebten*" appears as "Arnina" (p. 42). The complacency expressed on page 372 because of the "non-execution" of Bettina's sketch of the Jupiter-and-Psyche statuary would have been suddenly dashed if the author had chanced to enter the hallway of the Weimar Museum, and had been confronted by Steinhäuser's huge marble group. The English substitutes for Goethe's finished classical distichs which are offered on pages 210, 440, and 445, are too painful for comment; one prefers to walk backward with averted gaze. The seventy-seven pictures, conscientiously gathered from scattered sources, and nearly all of original historic value, add largely to the worth and attractiveness of this distinctly inviting book.

Over the British life of "The Mother of Goethe" we need not linger. It is a beautifully made book, with remarkably clear and soft pictures, and it will serve to give the unexacting English reader a fair human acquaintance with its dynamic and always captivating subject; but it lacks both distinction and perspective. It consists mostly of translations from "*Dichtung und Wahrheit*," interspersed with too-copious extracts from Whewell's deplorable version of "*Hermann und Dorothea*," which are anything but "Goetheresque" — to borrow a term from the work. The sloppy inaccuracy is a constant irritation: "Evangelene," "*die gute Mütter*," "*Trauberspiegel*," "Eric Smith," "*Kronungsstadt*," "*Brockenheimer*," and the rest, — and the excursions into the domain of criticism are *naïve* to the point of humor. More respect, kind English friends, for the integrity of the great German dead! This sort of publication is far more likely to be "made in Great Britain" than in the United States of America, a fact in which our native scholars may take legitimate satisfaction.

JAMES TAFT HATFIELD.

A TRUE DAUGHTER OF NEW ENGLAND.*

Recalling her parents, Miss Jewett emphasized three qualities which prevailed in the atmosphere of her early home: "wit, wisdom, and sweetness." These traits were transfused into her own personality, which has been so fully and tenderly revealed by her friend, Mrs. James T. Fields, in the volume of letters which are edited with fine taste and judgment. The graciousness and "sweet dignity" which characterized Miss Jewett are found also in this revealment of her life through her letters to various friends in America and England. By far the larger number were written to Mrs. Fields, and the occasional words of the editor are full of understanding and affection, as well as a true appreciation of the literary worth of one of New England's most charming and sincere story-tellers.

From the days of her childhood — the "white mile-stone days" when she rode with her father in his doctor's chaise and learned to love nature and humanity — to the end of her productive years, Miss Jewett was impelled by one great purpose: "to make life a little easier for others." She accomplished this service in her neighborly relations, and also in her work as writer. She sympathized deeply with the domestic joys and trials of her fellow-villagers, and carried the same tenderly responsive heart into all places where she went. Toward the people whom she chose as models for her vital characters, many of whom lived near her home, she always kept the attitude of mind of a neighbor and friend; never did she assume a touch of the patronizing or curious visitor to the country. She rejoiced to be a part of the life which she depicted, and one of her early ambitions was to bring city and country people into more intimate and sympathetic relations. Mrs. Fields writes:

"Her *métier* was to lay open, for other eyes to see, those qualities in human nature which ennoble their

*LETTERS OF SARAH ORNE JEWETT. Edited by Annie Fields. With portrait. Boston: Houghton Mifflin Co.

possessors, high or low, rich or poor; those floods of sympathy to be unsealed in the most unpromising and dusty natures by the touch of a divining spirit. Finding herself in some dim way the owner of this sacred touchstone, what wonder that she loved her work and believed in it?"

In spite of her native dignity and a certain remoteness of manner, Miss Jewett entered into every phase of life with keen senses. She delighted to drive, to row, to picnic, and to coast — on one memorable occasion on a borrowed sled down the village hillside with such success that her nephew was proud of her reputation among his boy-friends, for "she went down side-saddle over the hill *just like the rest of the boys*." She loved nature with the trustfulness of a child. Like Thoreau, she personified the pines and considered them her noble friends. The scenic beauty of her stories, from "Marsh Rosemary," "White Heron," and "The Country Doctor," to "Deephaven" and "The Country of the Pointed Firs," was inspired by her walks and drives within a short distance of her Berwick home, and such tales reflected her loving comradeship with trees and flowers and birds. The letters contain many exquisite nature-pictures, often warmed by tender sentiment. A few examples may be given.

"Hepaticas are like some people, very dismal blue, with cold hands and faces. . . . I believe there is nothing dearer than a trig little company of anemones in a pasture, all growing close together as if they kept each other warm, and wanted the whole sun to themselves, beside. They had no business to wear their summer frocks so early in the year." . . . "But, oh! I have found such a corner of this world, under a spruce tree, where I sit for hours together, and neither thought nor good books can keep me from watching a little golden bee, that seems to live quite alone, and to be laying up honey against cold weather. He may have been idle and now feels belated, and goes and comes from his little hole in the ground close by my knee, so that I can put my hand over his front door and shut him out, — but I promise you and him that I never will. He took me for a boulder the first day we met; but after he flew round and round he understood things, and knows now that I come and go as other boulders do, by glacial action, and can do him no harm. A very handsome little bee, and often to be thought of by me, come winter."

Although Miss Jewett localized her backgrounds and characters, and thereby gained in vitality and genuineness, she carried her keen observation and clever descriptive pen upon trips abroad, and wrote delightful impressions of Whitby and Nassau, of the lilies and nightingales of France, and the romantic associations of Haworth and the Brontë vicarage. One of the rare experiences of her foreign visits was her acquaintance with Tennyson, whom she revered. "He seemed like a king in captivity, one of the kings of old, of divine rights and sacred seclusions. None of the great gifts I have ever had out of loving and being with you seems to me so great as having seen Tennyson," so she wrote to Mrs. Fields.

These letters give a partial record of Miss Jewett's literary likings and indulgences. They show wide range of subjects, and "heavy doses," so that one appreciates her fear that she "has been overeating with her head." Her impressions of books are keen and critical, including comments on anatomy and politics as well as distinctive literature. In preparation for her "History of the Normans," and her historical novel "The Tory Lover," she covered much ground in history. Thackeray and Carlyle were favorites with her, and to Dorothy Wordsworth she gives merited praise, both for literary skill in "A Tour in Scotland" and also for her stimulating influence upon her poet-brother and upon Coleridge. Miss Jewett acknowledges a debt to Mrs. Stowe's "Pearl of Orr's Island," as an early incentive to her own simple New England stories. Although in her later work there was greater variety of structure and characters, yet she maintained her chosen type of fiction and gave life to what Mr. Kipling calls "the lovely New England landscape and the genuine New England nature." She always defended the art of realism.

"People talk about dwelling upon trivialities and commonplaces in life, but a master writer gives everything weight, and makes you feel the distinction and importance of it, and count it upon the right or the wrong side of a life's account. That is one reason why writing about simple country people takes my time and thought."

Again, in 1907, she wrote to Mr. Woodberry words of sane, sweet philosophy about her work and a writer's supreme efforts.

"What a joyful time it is to be close to the end of a long piece of work, and sad too, — like coming into harbour at the end of a voyage. The more one has cared to put one's very best into a thing the surer he is to think that it falls far short of the 'sky he meant.' But it is certain that everything *is* in such a work that we have put in. The sense of failure that weighs the artist down is often nothing but a sense of fatigue. I always think that the trees look tired in autumn when their fruit has dropped, but I shall remember as long as I remember anything a small seedling apple-tree that stood by a wall in a high wild pasture at the White Hills, — standing proudly over its first crop of yellow apples all fallen into a little almost hollow of the soft turf below. I could look over its head, and it would have been a heart of stone that did not beat fast with sympathy. There was Success! — but up there against the sky the wistfulness of later crops was yet to come."

In passages like this, the reader finds reflections of the love of nature and mankind, the poise

aud resourcefulness and the bravery and faith of Miss Jewett as woman and author. Although her health was often poor, she never intruded a complaint, and her letters, like her stories, are always hopeful and refreshing. Even after the accident which cramped her later years of activity, she wrote with patience and often with humor. "Though I feel like a dissected map with a few pieces gone, the rest of me seems to be put together right!" Bowdoin College honored itself when it conferred upon Miss Jewett the degree of Litt.D., and she delighted "to be the single sister of so many brothers at Bowdoin." The beautiful memorial window to her father at this college was one of her dreams come true. Writing to her friend, Mrs. Whitman, its designer, she expressed the key-note of her noble spirit and her life of service.

"But how the days fly by, as if one were riding the horse of Fate and could only look this way and that, as one rides and flies across the world. Oh, if we did not *look back* and try to change the lost days! if we can only keep our faces towards the light and remember that whatever happens or has happened, we must hold fast to *hope!* I never forget the great window. I long for you to feel a new strength and peace every day as you work at it, — a new love and longing. The light from heaven must already shine through it into your heart."

ANNIE RUSSELL MARBLE.

SIX DECADES OF TRADE UNIONISM IN AMERICA.*

In nearly all its important aspects, the history of the labor movement in the United States repeats that of Great Britain. English artisans brought the institution of unionism to this country, and men trained in the English trade unions have not infrequently been the leaders in the class struggle in America.

The colonial period of our history shows practically no trace of this organization of the wage-earners. A permanent wage-earning class was almost unknown at this time; and even if individuals could have been found who spent their entire lives working for hire, they were the least aggressive members of the population, and hence were not suited to become the leaders of a new social movement.

With the rapid growth of population and industry which followed the close of the American Revolution, however, there emerged in our leading cities a permanent class of journeymen laborers; and when commercial changes were taking place which threatened a deterioration of products and a lowering of the wage scale, it is not surprising to find that these journeymen began to unite in clubs for mutual protection, nor is it surprising to find that the success with which they at times resisted the masters led them to make demands which at times became unreasonable.

A remedy for this situation, also borrowed from Europe, was at hand. This was the prosecution of the troublesome labor-unions for conspiring to raise wages and otherwise obstruct trade. The records of a number of these American trials for conspiracy were given in some of the earlier volumes of the work under review, and were referred to in an earlier notice of the work in THE DIAL (October 1, 1910).

But persecution, whether it be legal or otherwise, seldom puts an end to a political or social movement; and trade unionism in America did not cease with the conviction of the conspirators. Public opinion was far less hostile to the unions than it was in England prior to 1825, and the penalities imposed upon the laborers who had entered into these illegal combinations reflect the more tolerant attitude of the courts and the people. Nevertheless, these trials did serve among other causes to bring about a closer union of the labor organizations and to cause them to enter politics. Their desire to be freed from criminal prosecutions was not, however, the principal cause of the political labor movement which began about 1830. Briefly stated, the political demands of the laboring classes were, (1) free schools supported by taxation; (2) abolition of imprisonment for debt; (3) mechanics' lien laws; (4) abolition of compulsory militia service. Professor Commons says:

"These were the primary demands of the labor parties. They show that what the working man of the thirties asked was not mere equality before the law. He asked to be given a preference over property. Instead of an education vouchsafed only to the children of those who could afford it, he asked that the owners of property be required to pay for the education of children whose parents could not afford it. Instead of being compelled like owners of property to pay his debts, he asked to be exempted from the sacred obligation of contracts. Instead of equality with other creditors he asked that wages take precedence of all other forms of debt."

These demands have long since been granted, and they are now so commonly defended on broad social and political grounds that it almost surprises us to learn that they ever constituted

* A DOCUMENTARY HISTORY OF AMERICAN INDUSTRIAL SOCIETY. Volumes V. and VI., Labor Movement, 1820–1840; edited by John R. Commons and Helen L. Sumner. Volumes VII. and VIII., Labor Movement, 1840–1860; edited by John R. Commons. Volumes IX. and X., Labor Movement, 1860–1880; edited by John R. Commons and John B. Andrews. Cleveland: The Arthur H. Clark Co.

the programme of a single class in the community. Yet at the time these demands were made by the laborers they were firmly resisted by the propertied classes; nor was the opposition entirely lacking in logic. "One of the chief incitements to industry among [the working] classes," says an editor of that period, "is the hope of earning the means of educating their children respectably or liberally." Free public schools, it was thought, would remove this incentive to labor. Absurd as this argument may seem to-day, it is probably as strong as those commonly put forth against the eight-hour working day, or against old-age pensions.

The movement for a shorter working day had its origin with the development of the factory system, and it soon became the principal demand of organized labor in the thirties. Throughout the century it was probably the most persistent demand made by the laboring classes, and it seemed to be logically accompanied by the demands for free schools and the extension of manhood suffrage.

Although the trade-union movement of the thirties did not result in the growth of national trade-unions, it did lead to local federations of them. Precursors of the modern central labor-unions are found in all the important cities of the period, and these city federations created a strong feeling of solidarity among the workers, unskilled as well as skilled. Nor was the feeling of sympathy and the desire for coöperation limited to the workers of a given locality. In 1834 a National Trades' Union Convention, made up of delegates from the various city federations, was held in New York, and annual conventions were held thereafter for a period of four years. Prison labor, coöperation, a shorter working day, female labor, and education, were the principal themes of discussion at these conventions. The movement for a shorter working day received the support of many persons outside of the laboring classes, and it made rapid progress after 1835.

The organized labor movement of the thirties almost entirely disappeared during the business depression following the crisis of 1837. Nothing very much like this spontaneous uprising and organization of the laboring classes appeared again until just before the outbreak of the Civil War.

In the mean time, the labor movement of the forties had taken the form of socialistic agitation and communistic experiments. Nowhere did the ideas of Charles Fourier and Robert Owen find such fertile ground as in America. Albert Brisbane introduced Fourierism into the United States; but Professor Commons finds the chief propagandist of this and other "isms" to have been Horace Greeley. Greeley was by training and by his natural sympathies a true exponent of radical democracy, and his advocacy in the "Tribune" of the utopian type of socialism did more than anything else to secure converts for the movement. Professor Commons is of the opinion that Greeley's strong advocacy of protectionism was due to his desire to aid the wage-earner. His doctrine was therefore not that of class consciousness, as is that of the modern political socialist.

Brook Farm, and most of the other associations which were started under the inspiration of this utopian movement, failed before the end of the forties, and their place was taken by the movement to secure equal rights in landed property, which was fathered by George Henry Evans, but received Greeley's support also. By inducing workingmen to go West and take up land, it was believed that the wages of those who remained in the East would be raised while at the same time rents would be reduced.

Another movement which made great progress between 1840 and 1860, and which was inspired by English success, was that of coöperation. Although this movement had the sympathetic support of the intellectuals and the land-reformers, it was distinctly a working-class movement. Much was expected of this reform movement; but although some temporary successes were gained in New York and in New England, on the whole the results were disappointing, and the movement was short-lived.

In the fifties, the workers once more turned their attention to trade-unionism. The majority of wage-earners seem to have accepted the belief that they were wage-earners for life, and that their hope of bettering their condition lay in the frank acceptance of this situation and in a concerted movement to raise the wages and the standards of living of wage-earners generally. Again do we witness the agitation for the shorter working-day. President Van Buren's order, issued in 1840, which made ten hours the length of the work-day for all government employees, was followed by an agitation to secure legislation by the States fixing ten hours as the length of the working-day for all employees in privately-owned as well as in public establishments. At first, even the employees believed that the reduction of working hours would reduce production. Where machinery was used, less labor would be

required, it was said, and higher wages would have to be paid. It was not until after the Civil War that Ira Steward gave expression to the modern doctrine on which the demand for the shorter working-day is based.

"Men who labor excessively are robbed of all ambition to ask for anything more than will satisfy their bodily necessities; while those who labor moderately have time to cultivate tastes and create wants in addition to more physical comforts."

The revival of the trade-union movement in the later forties and early fifties resulted in the establishment of several of the national trade-unions which are still in existence. Many more were added in the sixties and seventies. The new unions did not concern themselves much with coöperation or socialistic agitation, but set themselves the task of raising wages and of securing a part of the prosperity which came to the country in the wake of the California and Australian gold discoveries. Labor papers made their appearance in many cities, and the new unions made great use of the strike and the boycott to accomplish their ends. The city federations of the unions reappeared as a factor in the situation, and there soon began a movement to secure a national federation of the workers. The first efforts proved unsuccessful, but in 1866 the National Labor Union was formed, and for six years it represented in an influential way the interests of organized labor throughout the country. The National Labor Union started out with its principal object to secure the eight-hour day. It soon became involved in issues which lay outside the fields of labor interests, particularly greenbackism and woman's suffrage. The organization finally decided to enter politics; and here it was quickly made the tool of practical politicians. This ended its career.

The decade which began with 1870 will doubtless be known as a period characterized by the growth of secret orders. Some of these, like the Molly Maguires and the Ku-Klux Klan, were of an illegal sort. Others kept generally within the law, and exercised great influence. Such were the Patrons of Husbandry (more commonly known as the Grange), the Sovereigns of Industry, and the Knights of Industry. Only the two last named were distinctly labor organizations, although in the early days of these orders many laborers belonged to the Grange, and many who did not labor with their hands were members of the Knights of Labor. So long as the Knights remained a secret society, it was viewed with much suspicion by those outside the order; and little was known as to its policies or its membership until 1878, when it abandoned its policy of secrecy.

With the beginnings of the Knights of Labor and of the Patrons of Husbandry, the "Documentary History of American Industrial Society" comes to an abrupt close. The fragmentary sketch of the labor-movement which we have just given may afford the reader some idea of the scope of the last six volumes of the work. Of the contents of the hundreds of documents which Professor Commons and his colleagues have reprinted, this review can of course give little idea. They include hitherto unprinted extracts from the records of labor organizations which are now extinct, clippings from labor periodicals and pamphlets, extracts from the minutes of various conventions, and other material from out-of-the-way sources. In some of the volumes are to be found excellent introductions by the editors, which aid the reader to interpret the documents. It is a matter of regret that not all parts of the work have been thus interpreted. The final volume of the series contains a splendid index and finding-list of the sources.

The editors are to be congratulated on the completion of the work, the publishers on the way in which the material has been dressed, and the public on the wealth of documentary material which has for the first time been made easily accessible to the student.

M. B. Hammond.

Records of an Old Village Parish.*

"The Parish Chest in the Vestry," says Dr. Ditchfield, in his exceedingly interesting book on English Villages, "usually contains many documents which are of profound interest to the student of village antiquities. It contains the old church wardens' account-books, the parish registers, lists of briefs, and often many other papers and records which bear on the history of the parish. The old register books record the names of past generations of villagers, and many curious facts about the parish and its people which are not found in the dull dry columns of our modern books." We have nothing in this country which in historic interest exactly corresponds with the average English village or the English parish. And if such an institution as

*The Records of Christ Church, Poughkeepsie, New York. Edited by Helen Wilkinson Reynolds. Published by the Vestry. Poughkeepsie, N. Y.: F. B. Howard.

the parish chest exists it is of very rare occurrence in the older towns of the Atlantic Coast. What Ditchfield refers to as the receptacle for valuable historical data may never have existed in the Hudson River town of Poughkeepsie, but the historical treasures which such a chest might be expected to yield up are still extant in sufficient number to provide material for a history of Christ Church Parish from the year 1755 down to a recent date. And in collating and transcribing and preparing for publication the earlier documents, the accomplished editor has not only produced a parish history which might well serve as a model for others who essay so difficult a task, but she has made a valuable contribution to the economic history of the older portion of our country and to the religious history of America.

It is a parish history,— hence a large amount of space in the sumptuous volume of 425 pages is allotted to matters of purely local interest. Yet in the numerous lists of those who have been subscribers or members at various times, there appear names of families and of persons of national or even world-wide fame. The history begins with an account of a missionary journey into Dutchess County, made in 1755 by the Rev. Samuel Seabury, Rector of St. George's Church, Hempstead, Long Island. His report to the Society for the Propagation of the Gospel (the venerable S. P. G.) of his visit to Poughkeepsie aroused someone to publish a pamphlet, to which Seabury replied in another pamphlet — all of which was characteristic of the times. Seabury made further visits, and was succeeded by a missionary sent out by the S. P. G. to reside in Dutchess County and minister to the Church of England people of Poughkeepsie and Fishkill. For this clergyman a glebe was purchased in 1767. Thus began an alliance between the church people of Poughkeepsie and Fishkill which continued, not without mutual inconvenience and some litigation, until 1809. In the colonial, the revolutionary, and post-revolutionary periods, the records of the parish throw considerable side-light upon the economic conditions of those times. The account books show that the surplice ("surplus," "supplus," or "surplush"), used by the busy missionary in charge of Christ Church, was laundered but once a year; that a Chippendale card-table served as an altar in the first church edifice; that the parish purchased a "Tickett in the King's Bridge Lottery"; and, most curious of all, that the parish became involved in the ownership of a slave, "a neagro man Jack," who was taken by one of the vestrymen in part payment of the rent of the glebe in 1783, who ran away to Bennington in the "New Clames" (Vermont), was "gilty of steeling a hors," was cast into jail in New York, and altogether involved his new owner in an expense of twenty pounds, and was finally sold in Carolina at a loss of another twenty pounds. The vestryman makes a claim upon the parish for one-half his losses in the transaction.

Other documents relate to the action taken by the Committee of Safety against the incumbent of the parish as a Tory; to the complications arising in regard to the possession of the glebe; and to the case of the clergyman called from Connecticut in 1784, whose coming was delayed for three years because of debts owing in New York City, which made him liable to arrest and imprisonment if he came to reside within the state. In the subsequent period, while the parish reflects less of the social conditions, it yet catches reflections of the history of the Episcopal Church; and the editor's succinct statements of the rise and meaning of the various parties and schools of thought within the church, and of their influence upon the life of the parish of which she is writing, serve to accomplish her avowed purpose of making the history of the church of interest to the average layman.

ARTHUR HOWARD NOLL.

BRIEFS ON NEW BOOKS.

The making of the individual.

Pedagogy has been hard hit of late, and the blows have fallen generally enough to include, if not to concentrate upon, the advocates of child-study and of the interpretation of development as the clue to the goals and methods of training. Professor Kirkpatrick's volume on "The Individual in the Making" (Houghton) falls distinctly within the assailed territory. Yet the criticism, however severe, was not indiscriminate; and a discriminating judgment would leave room for tasks undertaken with a modest spirit of their limitations. This volume presents in an analytical temper the several periods of the child, the youth, and the man, and gives them a psychological and sociological interpretation. It then applies the leading results toward the shaping of an instrument that will help to mould character, and towards the determination of a goal that will help to guide endeavor. Though by no means superficial — since the author has done wisely to give himself space enough to set his topics in a suggestive medium of illustration — the conclusions remain on that general level of acceptability and plausibility which prevents them from making any more notable impression or attaining any more important position. There has been over-much literature of this kind, and some of

the feeble attitudes represented by it are reflected in the make-up of this book. Yet, placed in its class, it unquestionably stands high. Considering those to whom it is addressed, it will likewise be a useful book. It will coördinate thinking, and will assimilate views and attitudes on the part of those whose approach to applied psychology is through the accredited channels of education. The book is not, and is not intended to be, inspirational, but informational. The fact that this type of information is subject to abuse in inviting shallow generalization must not unduly prejudice one against it.

Light comments on things of the day.

Mrs. John Lane, in her "Talk of the Town" (John Lane Co.) continues the sort of bright and agreeable comment and criticism and suggestion that made her earlier volume, "The Champagne Standard," so favorably known to a wide circle of readers. The subject of her very first chapter, "The Tyranny of Clothes," offers abundant opportunity, which is embraced with alacrity, for the display of wit and sarcasm, and also for indulgence in exaggeration, which both here and elsewhere in the book she freely allows herself, not without effect, in a rhetorical sense. For example, she says: "Columbus discovered America, but the Americans discovered the straw hat. It is a question which discovery has been of the most vital importance." (Why, by the way, do so many present-day English authors deny themselves the use of the comparative degree?) And again, referring to the careless carrying of umbrellas, in a chapter on "The Minor Crimes," she asserts that "more harm is done by umbrellas poking and maiming mankind than by the deadliest ammunition known in warfare." This playful hyperbole is sprightly, and, for a time, amusing; but its repeated and excessive use tends to weariness. However, much can be forgiven an English author so friendly and appreciative in her comments on persons and things American. "England has no idea," she declares, "what good stock she lost when she lost her New Englanders."

Bennett the audacious.

As amusing as "Denry the Audacious," and even more interesting to those who like to read about the vicissitudes of a literary calling, is Mr. Arnold Bennett's frankly autobiographical narrative, "The Truth about an Author," which now first appears in an American edition, from the house of George H. Doran Co. The ruthless realism of the life of letters as he sees it is presented in a series of chapters describing the author's ten years' apprenticeship to and rapid mastery of journalism, editorship, dramatic and literary criticism, play-writing, story-writing, and novel-writing. It is the commercial side of it all that chiefly exhibits itself in its dissillusioning and seamy aspect to the reader, who, if he pinned his faith exclusively on Mr. Bennett, would close the book in the conviction that literary success is wholly a matter of boldness, bluff, self-confidence, shrewdness, a knack of verbal expression, and an eye single to the main chance. A hard, glittering world, with everything appraised in terms of pounds, shillings, and pence, is the world of this commercially successful Jack of all literary trades. Amazingly alert, intensely high-strung, brilliantly versatile, a total stranger to doubt or timidity, and an artist to his fingers' tips, Mr. Bennett has gone far in the path he has broken for himself, and is likely to go still further. "The Truth about an Author" is as strikingly original, with all its ostensible faithfulness to facts, as anything its author has yet produced.

The real life and character of Talleyrand.

M. Bernard de Lacombe's volume on "Talleyrand the Man" (Dana Estes & Co.) centres about two episodes of the great Frenchman's career, one which scandalized the friends of the Church and another which scandalized her enemies. The first was the marriage of the ex-bishop to an adventuress, and the second was his surrender to the Church in the hour of death. The marriage caused scandal only in part because the career of Mme. Grand had been unusually spectacular, and mainly because Talleyrand had not been released from his vows, although he had been restored to the lay communion. He afterwards accounted for the act, in reply to questions of the Duchesse de Dino, by the remark: "I really cannot give you a sufficient explanation; it happened at a time of general disorder, when nothing seemed of much importance, neither oneself nor others." The First Consul practically forced the marriage upon Talleyrand in order to terminate a still more scandalous phase of the affair; but he never relished the appearance of Mme. Talleyrand at the Tuileries. M. de Lacombe tells the story that upon her first appearance after her marriage General Bonaparte said to her, "I hope the good conduct of the Citoyenne Talleyrand will cause the levity of Mme. Grand to be forgotten." Although the lady had a reputation for being stupid, her reply was pertinent: "On that point I cannot do better than follow the example of Citoyenne Bonaparte." The marriage proved to be an unendurable burden to Talleyrand, and separation followed long before the close of the imperial period. But the princess lived until 1835, within three years of Tallyrand's own death. Her death relieved him in several ways, and removed the principal obstacle to a reconciliation with the Church. The little coterie of eighteenth-century Voltairians who still survived were indignant at the possibility of this reconciliation, which seemed to them a betrayal of the principles of the Revolution. A curious psychological interest attaches to the tactful campaign conducted for months by his nearest friends, especially the Duchesse de Dino, her daughter Pauline, still a mere girl, and the Abbé Dupanloup, to bring him to the point of signing an acceptable retraction of his errors. He had been gradually approaching the final step for months, but postponed affixing his signature to the necessary

document until the very morning of his death. M. de Lacombe's attitude toward Talleyrand's career and conduct is indulgent. In touching upon dubious incidents, he discreetly avoids details. Upon Talleyrand's stay in America he has two pleasant chapters, which do not leave the impression that Talleyrand felt bitter toward the Americans, although the Duchesse de Dino years later recalls caustic remarks about them. The portion of Talleyrand's career prior to 1792 M. de Lacombe has treated in a previous volume, with the title "Talleyrand, évêque d'Autun."

Merry England in Middle Ages.

A vast amount of research has entered into the making of Mr. F. J. Snell's illustrated account of "The Customs of Old England" (Scribner). Drawing freely upon the works of other antiquaries, and supplementing these data with the results of his own studies, he has produced a score (less one) of chapters dealing successively with ecclesiastical, academic, judicial, urban, rural, and domestic customs. A few pages are devoted to the library bequeathed in 1327 to Oxford University by Thomas Cobham, Bishop of Worcester. "The librarian," we are told, "was granted a month's vacation and the library was closed on Sundays and holy-days, unless it should chance that a distinguished stranger desired to visit it, when leave was given him from sunrise to sunset, subject to the condition that he was not followed by a loud rabble." The ordinary open hours were from nine to eleven in the morning, and from one to four in the afternoon. The catalogue took the form of a large board hung on the wall and inscribed with the names of both the books and their donors, "lest oblivion, the step-mother of memory, should pluck from our breasts the remembrance of our benefactors." Seventeen curious illustrations, chiefly from old manuscripts, give diversity to the book's contents. For information and suggestive hints the scholarly author ranges from the learned pages of "Archæologia," "The Archæological Journal," "The Antiquary," and Mr. E. F. Henderson's "Select Documents of the Middle Ages," to the fascinating scenes of the Waverley Novels, but with due note of warning where imagination rather than attested fact is placed under contribution. A good index closes the book.

Margaret Fuller as a follower of Goethe.

Mr. Frederick Augustus Braun's book entitled "Margaret Fuller and Goethe" (Henry Holt & Co.) is brought out as a centenary tribute to the most striking personality among the literary women of America. It has been customary to regard Margaret Fuller as a Transcendentalist: here she is portrayed in quite a different light. As a follower of Goethe she is distinguished from the Transcendentalists as being, for instance, more human, more truly æsthetic, more practical, less Puritanic, less religious in the doctrinal sense, less visionary. She had little sympathy with the idea of the constant struggle between spirit and flesh so tremblingly cherished by the Puritans: the belief of Goethe that "the human instincts are what the individual must ultimately turn to for the highest laws of his inner being" is said better to express her view. In this she differed from the Transcendentalists. In æsthetics she is recorded as notably dissident. The Transcendentalists "never had, nor could they have, a true appreciation of æsthetic beauty in the Goethe-Schiller sense. . . . Margaret Fuller, on the other hand, had imbibed too deeply from the rejuvenating fountain of Goethe's poetry and thought to be enticed into the caves of Transcendental mysticism, or upon the frosty heights of an imagined spirituality. It was on this fundamental Goethean principle that she differed from all the Transcendentalists." The portrayal of Margaret Fuller as a Goethean, and not a Transcendentalist, is the most important point advanced in the book. We would add one or two qualifying considerations. The attitude of the writer is rather that of the advocate than the judge. A warm admirer of his heroine and his hero, and with unimpeachable evidence of the admiration of the one for the other, he is too chary of admitting other evidence of other literary loves of the heroine, and of chronicling such changes in her devotion to Goethe as he acknowledges there were. Again, in claiming "Margaret" as a disciple of Goethe, he shows scant sympathy for what might be called the opposition camp — the Transcendentalists. The fact that in spite of her hero-worship, Margaret Fuller never lost her independence of spirit, is one to be noted before agreeing to accept her as a member of any one school. She walked according to her own nature, and led others — among them her husband; and she was unsubdued in death. Dr. Braun's book indicates clearly, however, that her indebtedness to Goethe has previously been too little recognized. In bringing this to mind, and in giving us a new view of a notable figure, the writer has rendered a service to students of our life and literature.

Travellers' tales 300 years ago.

The perils and hardships of travel three centuries ago furnish Mr. E. S. Bates with material for a most interesting volume, "Touring in 1600" (Houghton). For first-hand accounts of sixteenth and seventeenth century travel he has found no lack of contemporary authors to draw upon, such as Fynes Moryson, Sir Henry Wotton, Juan de Vargas, Lady Ann Fanshawe, Orazio Busino, and Francesco Chiericati, not to mention the abundant manuscript material available in many old libraries, especially in the Bodleian and the British Museum. Europe and the nearer East cover the itineraries described; but even in these unremote regions the difficulties and vexations of travel were formidable enough in 1600 to make one glad to make no nearer acquaintance with them than through the pleasant pages of Mr. Bates's book. Imagine the horrors of a sea-voyage which is thus described by one of the voyagers: "In the galley all sorts of discomfort are met

with: to each of us was allotted a space three spans broad, and so we lay one upon another, suffering greatly from the heat in summer and much troubled by vermin. Huge rats came running over our faces at nights, and a sharp eye had to be kept on the torches, for some people go about carelessly and there's no putting them out in case of fire, being, as they are, all pitch." And when the port was reached, what indescribably wretched inns received the travellers! A German tourist in Spain speaks of a Castilian tavern where the stable, the bedroom, the kitchen, the dining-room, and the pigstye are one, and even a papal envoy is obliged to sleep on straw in a wintry night with no fire. Numerous illustrations from old prints help to confirm these tales of almost incredible hardship in travel, while they also amuse the reader with their crudity of design and rudeness of execution. A bibliography and an index complete the work, which contains as much of diversion and information as one could reasonably desire.

The Young Turks, and problems of the near East.

Recent events in Mediterranean lands give a peculiar timeliness to Mr. H. Charles Woods's careful first-hand study of "The Danger Zone of Europe: Changes and Problems in the Near East" (Little, Brown & Company). Tripoli, it is true, has no place in the book's contents; but a long chapter on the Turkish army and navy, and another on the new *régime* that sprang into being a little more than three years ago, gain especial interest from the present Turko-Italian difficulty. Other chapters treat of the Albanian question, the Cretan question, the independence of Bulgaria, the position of Servia, Montenegro, and Bosnia, Greek military and naval matters, Asia Minor, and the Armenian massacres of two years and a half ago. To this latter subject three considerable chapters are devoted, in an earnest attempt to arrive at causes and to state results. Not all the blame is laid by the author on the Turks; he believes that "the massacres were probably remotely caused by the talk of equality which roused the Moslems to a state of fury, by the extreme orators of both religions, by the somewhat foolish actions of a very small section of the Armenian community, and by the feebleness and negligence of the governmental officials in the localities in which the massacres actually occurred." Two extended tours through the "danger zone" have placed Mr. Woods in a position to speak with the authority of an eye-witness, and his report of things seen and heard was well worth printing. With its many views and portraits the book is of most inviting appearance.

Vacation days in Lower Normandy.

Vacationing in Lower Normandy is the theme of "The Belmont Book" (Dutton), by a literary woman whose home for years has been in Paris, who writes novels, who chooses in this instance the pseudonym "Vados" but is addressed by the characters of her book as Madame Vanburgh, and who is vouched for by no less an authority than Mr. Arnold Bennett in an eminently characteristic seven-page Introduction. Belmont is of course not the real name of the secluded hamlet whose peasant folk and simple customs and rustic festivals are idealized and bathed in an atmosphere of something like enchantment by the author of "The Belmont Book." But the name signifies nothing: the pretty Norman hamlet would be made by "Vados" to smell as sweet by any other. As a sample of the book's quality a passage from a peasant banquet scene in the chapter entitled "Harvest" may be given. "Lamy folded back his shirt-sleeves and proceeded to carve the birds. It is not easy to distribute two chickens among fourteen persons so that each has a satisfactory portion, but he managed very adroitly; if the helpings were small, there was plenty of lettuce and mountains of mashed potatoes." Mr. Arnold Bennett's Introduction, beginning, "I quite meant to write this book myself," and continuing with no distressing bashfulness about the use of the first personal pronoun, and with a sufficiency of short, positively assertive, sometimes would-be startling utterances, in the manner at present affected by sundry English writers, is not the least striking feature of the book, whose pages gain attractiveness also from the frequent bits of French verse pertinently quoted, and from the abundance of dialogue throughout.

A houseboat honeymoon.

Passing their honeymoon on a half-million-dollar steam yacht would probably bring far less of keen enjoyment to the honeymooners than did the wedding journey in a "shanty-boat" procure for Mr. John L. Mathews and his blushing bride. Not that we are told of her blushing, but at any rate we do learn in "The Log of the Easy Way" (Small, Maynard & Co.), which is both written and photographically illustrated by the bridegroom, that not only the first month of wedded happiness, but also three or four more, were most agreeably spent in floating down the Illinois and Mississippi rivers in a hundred-dollar house-boat to New Orleans. To be exact, it was on the unromantic waters of the Chicago Drainage Canal that the little craft was launched; and there the adventurous couple, on the afternoon of their marriage, started on their river-voyage and their life-voyage together. The modest expenses of this fluvial wedding-tour were easily paid out of the returns from newspaper stories and correspondence executed on the way. It is evident that Mark Twain's "Life on the Mississippi" has by no means exhausted the fruitful theme of Mr. Mathews's narrative. Fortunate in the choice of his mate, who was as fond of roughing it as himself, the captain of the "Easy Way" has none but wholesome and enjoyable experiences to relate, even though the inevitable mishaps and delays and disappointments did include themselves in the things to be recorded. There was plenty of sight-seeing on land as well as lazy drifting with the current, and the book suffers from no lack of variety in its contents.

Essays for those who can read and run.

The Rev. Frank Crane's volume of "Human Confessions" (Forbes & Co.) conforms to a type which modern journalism has imposed upon literary ideals. The author assumes that important topics may be suggestively disposed of within a limited frame of two pages. To characterize the result, one might in the same vein invent the phrase of "Glimpses of Life from a Moralizing Car-Window," or speak of each essay as a sentimental "rhapsodette." Given a mind that is independent if not original and takes its views by flashes, the result must at times be suggestive, and often stimulating. Mr. Crane in so far accomplishes his purpose. It is difficult to touch upon an attitude that binds these beads of impressions into a chain; but a strand that appears and reappears is, in his own language, a conviction that there is no "Preferred stock" in the intellectual life, and that "the Common stock" carries the best values. This philanthropic fallacy is in turn due to a rather assertative type of human sympathy that, in its desire to make ways smooth and to encourage the despondent, blinds itself and loses the larger outlook and the higher opportunity. Yet this is preëminently the field of individual temperament and insight. Doubtless this type of essay makes its appeal to those who wish to read and be impressed as they run.

China's "grand old woman."

The second biography of the Great Empress Dowager of China to be issued within the year comes from the facile pen of Mr. Philip W. Sargeant, former editor of the Hongkong "Daily Press." The material for a fair and exhaustive story of China's Old Buddha is not yet available for western scholars; perhaps it may never be, for little is really known of her career before 1898, and much remains to be learned of her conduct since that time. Mr. Sargeant's account, which might properly be called a sketch of China's relations with the powers since 1834, is marked by a keen appreciation of the Chinese point of view in the many difficulties in which the Empire was involved: the foreign wars, the missionary question, the demands for concessions, the Boxer rising. And for the Empress herself he evinces a high admiration, unwilling as he is to attempt "to indicate definitely which way the verdict on her character ought to go." Acceptable as is the volume for its general tone of fairness and its interesting style, yet it must suffer in comparison with "China under the Empress Dowager," which covers the same ground, and which, because of its use of Chinese sources, added largely to the knowledge possessed by westerners concerning this unquestionably great character. (Dodd, Mead & Co.)

Indian names of places on Long Island.

To those who maintain that all work must have some immediately practical value, must show some result in dollars and cents or something equally material, Mr. William Wallace Tooker's work on "Indian Place-Names on Long Island" (Putnam) will not appeal. But, fortunately, there are others who can find a real value in a work of this kind. The volume contains detailed studies of nearly 500 Algonkin names of places on Long Island and adjacent islands; a list of Algonkin names suitable for country homes, clubs, etc.; and extensive bibliographies of contributions to the study of Indian nomenclature. An examination of the work proves that it has value, not only because it contains much interesting information, but because it furnishes a historical background for the study of a modern community, explains the origin of numerous additions to the dictionary, and throws a light on the methods and results of race-contact when the English and the Indians came together in early colonial history. The conditions of this contact are not always well understood by the historians of later days; and any study which, like this one, helps to an understanding of primitive America, should be welcome. One thing is very clear to the layman who examines the list of Algonkin words, and that is that the place-names of the Southern and Western Indians are much more euphonious than those of the North-east. Compare, for example, Jiskhampog with Notasulga, or Wussoquatomiset with Opelousas.

The smallest of the republics of South America.

The sixth and last volume of Scribner's "South American Series" is on Uruguay, the smallest of the South American countries. The author is W. H. Koebel, who is already known to students of South American history as the author of two books on Argentina. Like Mr. Koebel's other books, this one is very comprehensive in its contents. He endeavors to present in outline a description of everything of interest relating to the country. He takes up, therefore, for detailed treatment the physiography of the country, the population, history, and politics, the makers of history and directors of politics, the government, foreign interests and influence, manners and customs, industries, trade, city life and ranch life, and natural resources. The volume is well printed and well illustrated, and the style is better than that of Mr. Koebel's books on Argentina. The work is especially valuable as the only adequate English account of Uruguay.

Horace's letters modernized and paraphrased.

Horace at his best, in the mellow maturity of his fifth decade, is the Horace of the Epistles. Their shrewdness and geniality make these familiar letters agreeable reading for all time, despite their homiletic tone and not infrequent platitude. Fifteen of the twenty-three Epistles have been freely rendered, or paraphrased, and provided with an Introduction and explanatory notes, and with illustrations and two sketch maps, by Mr. Charles Loomis Dana and Mr. John Cotton Dana. When it is added that the Elm-Tree Press, of Woodstock, Vermont, publishes these "Letters of Horace for Modern Readers," and that excellent reproductions of some of Van Veen's illustrations, and also of photographs taken especially for the work, embellish the volume, some con-

ception can be formed of its artistic appearance. To render more attractive to the modern reader these selections from letters written nearly two thousand years ago, the translators have not shrunk from omissions and amplifications. It is a little surprising that in their choice of the more interesting and suitable letters they have omitted the short and excellent eleventh of the first book, "Ad Bullatium," which contains that oft-quoted line, "Cœlum, non animum mutant, qui trans mare currunt." The purpose of the book, however, seems in general to have been admirably attained. The edition is limited to five hundred copies.

BRIEFER MENTION.

"La Lyre d'Amour," edited by Mr. Charles B. Lewis, is an anthology of French love poems published by Messrs. Duffield & Co. It devotes much of its space to the earlier periods, and, in fact, comes down no further than 1866, this limitation resulting from the impossibility of getting permission to reproduce the copyrighted poems of certain modern authors.

"The Oxford Book of English Verse" is the model upon which Sir George Douglas has prepared, and the Baker & Taylor Co. have published, "The Book of Scottish Poetry," a handsome volume of nine hundred pages. The best critical texts have been followed, and the contents bring the exhibition down to the present time, including such writers as John Davidson and Mr. Andrew Lang — to say nothing of the youngsters.

Professor H. C. Nutting has prepared for the American Book Co. "A Latin Primer" which should do much to encourage the beginning of the study in grades below the high school. It is given not a little of human interest, partly by pictures, and partly by the introduction of interesting material and colloquial phrasing. The work will presently be followed by a "First Latin Reader" in continuance of the plan upon which the primer is based.

Translations of Dante are less frequent now than they used to be, and Mr. C. E. Wheeler's new version of the entire "Divine Comedy" (Dutton) brings with it something like a sense of novelty. It is a dignified and painstaking version in *terza rima*, which will compare favorably with the best of previous experiments in this measure. The "Temple" notes are borrowed almost bodily by Mr. Wheeler, who also admits a considerable amount of indebtedness to the "Temple" version. The work is published in three volumes.

We must say once more of "The Statesman's Year Book" (Macmillan), upon the present occasion of its forty-eighth annual publication, that it belongs to the class of absolutely indispensable books of reference. It is still edited by Mr. J. Scott Keltie, who notes with regret the death of Mr. I. P. A. Renwick, his collaborator in the work for something like a score of years. The United States Census Statistics for 1910 are introduced as far as they are yet available. The volume fills nearly fifteen hundred pages.

Mr. Clinton Rogers Woodruff is editing a series of books for the National Municipal League, in which has just appeared a volume on "City Government by Commission" (Appleton). It gives the history of commission government as applied to cities, an explanation of what it is, the popular arguments for and against it, and an extensive account of the results obtained in several cities, large and small, which have adopted it. The spread of the movement certainly has been rapid, and no city has taken a backward step. Two years ago only fifty cities had adopted the plan; to-day a hundred and fifty-six are operating under this system, and over two hundred more have it under consideration. They will do well to get the facts from Mr. Woodruff's book.

"The Teaching of Geometry," by Professor David Eugene Smith, is a treatise published by Messrs. Ginn & Co. Its reading should be urged upon teachers of the subject, who are only too often contented with a rule-of-thumb and mechanical method of instruction. Geometry is really a fascinating study, viewed in the light of its history and through philosophical spectacles, but most of our students are not made to see in it anything more than a dry and disagreeable task. A book like this will be found to have a surprisingly vitalizing influence upon the mind.

One of the most successful achievements in the series of Riverside Press Editions (Houghton Mifflin Co.) is the reprint of "Ecclesiastes," just issued in an edition of 335 copies. It is a small volume of some forty pages, printed from the Riverside Caslon type, with large rubricated initials at the beginnings of paragraphs. A feature of unusual interest is the series of borders reproduced from Geofroy Tory's Book of Hours, published in 1524–5. One of these borders surrounds each page. They are splendidly reproduced and printed; and their clean-cut lines and wonderful decorative quality are a joy to the eye wearied of modern wash drawings and bizarre ornamentation. The old Hebrew discourse seems almost to acquire an added beauty in this new setting.

A broad-margined limited edition of "Letters from Francis Parkman to E. G. Squier," edited by Mr. Don C. Seitz, is published by the Torch Press of Cedar Rapids, Iowa. The letters, twenty-four in number, extending from 1849 to 1870, with two wide gaps of silence, exhibit the young historian entering upon and carrying forward his great historical work under those well-known disadvantages of defective eyesight and troublesome head that made the completion of his task a triumph of will-power no less than of scholarship. "My eyes I don't mind," he courageously asserts in 1849. "I can get along without them; but to have one's brains stirred up in a mush, may be regarded as a decided obstacle in the way of intellectual achievements. Give me the tithe of a chance and I will do it." The letters are pleasantly intimate as well as scholarly.

Mr. Edward Payson Morton is the author of a small treatise on "The Technique of English Non-dramatic Blank Verse" (R. R. Donnelley & Sons, Chicago), discussing the subject under the captions of Lines, Cæsuras, Feet, and Tone-Quality, with special considerations of individual poets. The work is based upon exhaustive tabulations of the actual practices, in the details considered, of the important English poets and many early minor poets. From the results, general rules are laid down governing the conventions which obtain among these writers of blank verse, and ignorance of which, the author contends has vitiated many judgments which have been passed upon that form of poetic expression. The book is the result of an immense amount of patient and detailed labor, the steps of which are reproduced, as the author explains, not because he wishes to attach undue importance to fractional variations in the frequency of certain usages, but to show definitely the steps by which he reaches his results.

NOTES.

November 4 is the date now definitely settled upon for the publication of Mr. William de Morgan's new novel, "A Likely Story."

Mr. Christopher Welch has written an exhaustive study of "The Recorder and other Flutes in relation to Literature," which Mr. Henry Frowde will publish shortly.

It is feared that the final revision of the proofs of the second volume of "The Life of Lord Beaconsfield" will not be completed in time for publication before the close of this year.

"European Years: The Letters of an Idle Man," edited by Mr. George E. Woodberry, is the title of a book, not previously announced, to be issued immediately by the Houghton Mifflin Co.

The November "Century," the first number of the eighty-third volume, contains for its first article an account of eighteenth-century color prints and the vital part they played in English society, by Mr. Royal Cortissoz.

A new series to be called "The Little Biographies" is announced by Messrs. Constable of London. The first volumes will be devoted to "Lafcadio Hearn," by Mr. Edward Thomas; "The Three Brontës," by Miss May Sinclair; and "J. M. Synge and the Irish Dramatic Movement,' by Mr. Francis Bickley.

Particularly timely is the announcement from John Lane Co. of the early publication of a volume entitled "About Algeria," by Mr. Charles Stamford Thomas, covering Algiers, Tlemcen, Biskra, Constantine, and Timgad. It will contain eight original drawings and twenty-four reproductions from photographs.

Mr. Thomas Hardy has dramatized his Wessex tale, "The Three Wayfarers," and it will be performed at Dorchester in November by the Dramatic Section of the Dorchester Debating Society. On the same occasion the Society will perform for the first time another Hardy play, "The Distracted Preacher," arranged by Mr. A. H. Evans.

The vigorous temperance tract of that veteran and tireless reformer, Rev. Jenkin Lloyd Jones, "On the Firing Line in the Battle for Sobriety," is now issued in a special edition for the use of libraries, preachers, teachers, etc., to whom it will be sent on receipt of five cents for cost of delivery. The original edition was published at fifty cents a copy.

Two more important American volumes in "The Home University Library," which Messrs. Henry Holt & Co. publish in conjunction with Messrs. Williams & Norgate of London, have just been arranged for. They are "English Composition," by Professor Wm. T. Brewster, the American editor of the series, and "Latin America," by Professor Wm. R. Shepherd of Columbia.

"The Vocational Guidance of Youth," by Mr. Meyer Bloomfield, and "Individuality," by Professor Edward L. Thorndike, are two small books published by the Houghton Mifflin Co. in their series of "Riverside Educational Monographs." Both are compact and suggestive treatises, which will be found well worth the attention of teachers and school administrators.

A new idea in library-report illustration has been conceived by the new librarian of the St. Joseph (Mo.) Public Library. Mr. Charles E. Rush, who succeeded Mr. Purd V. Wright at that important post, adorns his first annual survey of bibliothecal progress with a number of delicate fancy sketches in pen-and-ink, representing library readers and their characteristic attitudes in a vivid and amusing manner. The whole pamphlet breathes the freshness and hopefulness properly belonging to a new administration.

Mr. Martin Nijhoff, publisher, of The Hague, announces the forthcoming publication, if the number of subscribers is sufficiently large, of a volume containing hitherto unpublished letters of John Locke to Nicholas Thoynard, Philip van Limborch, and Edward Clarke. The correspondence is edited by Dr. Henry Ollion, of the University of Lyons, with the assistance of Professor T. J. de Boer, of the University of Amsterdam.

Library Bulletin No. 1, on "Farm Colonies," comes from the New York School of Philanthropy, and is made up of selected titles of books and articles in the school's library on Farm Colonies for Vagrants and Convicts. The list covers three double-column pages and embraces both general treatises and those pertaining more especially to particular countries or to States of our own country. These Bulletins are issued only after being submitted to experts, and are likely to prove useful and trustworthy to librarians.

The Honorable John Bigelow, in spite of his ninety-four years, is actively engaged part of each day on his "Retrospections of an Active Life." Three volumes of this book have already been published by the Baker & Taylor Co. A fourth volume Mr. Bigelow has now ready for press; and he is working on a fifth volume, a large part of which he has already completed. These two later volumes will derive especial interest from disclosures of political and diplomatic occurrences which have not been hitherto published, and will throw light on certain important developments of the past thirty years.

Miss Mary Antrim, the Polish Jewess whose graphic sketches of life in her native Polotzls have recently enlivened the pages of "The Atlantic," has begun in the October issue of that magazine some chapters of her remarkable autobiography. From the first instalment we quote a few lines to tempt the reader to make further acquaintance, if he has not yet done so, with a piquantly interesting writer. "Merrily played the fiddlers at the wedding of my father, who was the grandson of Israel Kimanayer of sainted memory. The most pious men in Polotzls danced the night through, their earlocks dangling, the tails of their long coats flying in a pious ecstasy." In such vivid pen-strokes does her narrative abound.

The Dickens and Thackeray centenaries will be fittingly marked by the publication, by Messrs. Charles Scribner's Sons, of noteworthy new editions of the complete works of these novelists — a "Tavistock" Dickens and a "Cornhill" Thackeray. These two sets, though they will represent exceptional care in editorship and the highest skill in book-making, are simple in design. They contain all the original material in illustrations, prefaces, and dedications, published in the earlier editions of each of these authors' works, and approved respectively by them. Each volume in each set opens with a preface briefly explaining the circumstances in which it was written, — that is, the place of writing and, in such cases as is possible, the origin of the plot and the date of first publication are given. And in these notes information is also given regarding the various illustrations and portraits. Each volume in each set has also a very full and very careful table of contents

of its own. The Dickens set will comprise thirty-six volumes, and the Thackeray twenty-six. Both sets will be offered for sale by subscription only.

Some additional announcements from the Oxford University Press include the following: "Poets and Poetry," by John Bailey; "Essays and Studies by Members of the English Association," Volume II., collected by H. C. Beeching; "A Shakespeare Glossary," by C. T. Onions; "The Progress of Japan, 1853–1871," by J. H Gubbins; "The Full Recognition of Japan," by Robert T. Porter; "Historical Portraits, 1600–1700," by Emery Walker, H. B. Butler, and C. R. L. Fletcher; "A History of Fine Arts in India and Ceylon," by Vincent A. Smith; "Bronze Age Pottery of Great Britain and Ireland," by John Abercromby; "Christian Antiquities in the Nile Valley," by Somers Clarke; "The Oxford Book of German Verse," compiled by H. G. Fiedler, with preface by Gerhart Hauptmann; "Peaks and Pleasant Pastures," by Claude Schuster; "A Year of Japanese Epigrams," translated by W. N. Porter; "Ye Solace of Pilgrimes," by John Capgrave, edited by C. A. Mills; "Military Architecture in England," by A. Hamilton Thompson; "The Poems of Digby Mackworth Dolben," edited by Robert Bridges; "The Works of Thomas Deloney," edited by F. O. Mann, in the "Oxford English Texts"; "The Poems and Masques of Aurelian Townsend," edited by C. K. Chambers, and "Gaya's Traité des Armes," edited by C. ffoulkes, in "The Tudor and Stuart Library"; "Wordsworth and Coleridge: Lyrical Ballads, 1798," and "Hurd's Letters on Chivalry and Romance," edited by E. Morley, in "The Oxford Library of Prose and Poetry."

Topics in Leading Periodicals.

November, 1911.

Aguinaldo, Capture of. Gen. Frederick Funston. *Scribner.*
Anglo-American Arbitration and the Far East. A. Kinnosuke. *Review of Reviews.*
Aristocracy, Our Endangered. C. M. Francis. *Bookman.*
Beauty in American Life, Place of. Walter M. Cabot. *Forum.*
Bennett, Arnold, Bibliography of. Lenox Astor. *Bookman.*
Blois, The Romance of. Anne H. Wharton. *Lippincott.*
Bohemia, Message of. Louis Baury. *Bookman.*
Borden: Canada's Premier. Agnes C. Laut. *Rev. of Revs.*
Buffon and the Problem of Species. A. O. Lovejoy. *Popular Science Monthly.*
Business, Picket Line of. Henry K. Webster. *Everybody's.*
Business, The War on. J. Stanley-Brown. *World's Work.*
Canada's Relations with the United States. Premier R. L. Borden. *Review of Reviews.*
Canadian and American Political Methods. Henry Jones Ford. *North American.*
Caribbean, Charting and Lighting the. Herbert J. Browne. *Review of Reviews.*
Chopin among the Novelists. Edna Kenton. *Bookman.*
Church, The, and the Mountain. Z. Humphreys. *Atlantic.*
Cleveland's Administrations. James F. Rhodes. *Scribner.*
Coal in Bering River Field (Alaska). G. F. Kay. *Popular Science Monthly.*
College, An Undergraduate View of. R. S. Bourne. *Atlantic.*
Color Line, A World-Wide. U. G. Weatherly. *Popular Science Monthly.*
Columbian City, The. Alice Meynell. *Atlantic.*
Commune, Experiences in. Mme. de H.-Lindencrone. *Harper.*
Composition, Compulsory, in Colleges. Thomas R. Lounsbury. *Harper.*
Constitution, Should it be Flexible? M. Smith. *No. Amer.*
Coöperative Farmer, The. John L. Coulter. *World's Work.*
Coronation Week, Impressions of. Mary K. Waddington. *Scribner.*
Cotton Farm, Law Office to. R. W. Page. *World's Work.*
Court of Claims, Stories of the. C. F. Cavanagh. *Bookman.*
Courts, Criticism of. George W. Alger. *Atlantic.*
Cuba, The Condition of. Forbes Lindsay. *Lippincott.*
"Divina Commedia," A New Source of the. Arthur Bennington. *North American.*
Dress and the Woman. Katharine F. Gerould. *Atlantic.*
El Dorado, Through the Gateway of. C. Whitney. *Harper.*
Farmers on Farm Life. W. L. Nelson. *World's Work.*
Farmers, Railroading Knowledge to. O. Wilson. *World's Work.*
Food Supply, Conservation of. H. P. Armsby. *Popular Science Monthly.*
Football, Great Moments of. Edward L. Fox. *American.*
Fox and Drag Hunting in America. H. R. Poore. *Scribner.*
Gafsa, Stones of. Norman Douglas. *North American.*
Great Refusal, The. Ethel P. Howes. *Atlantic.*
"Hamlet" in the Hamlets. George Jean Nathan. *Bookman.*
Hawaiian Sugar Industry. Ray Stannard Baker. *American.*
Husband, Young, Problems of the. E. S. Martin. *Harper.*
International Law, Deficiencies in. Rear-Admiral Mahan. *North American.*
Insect Parasitism. W. M. Wheeler. *Pop. Science Monthly.*
Iowa Farmers, the Ruling Class. J. B. Weaver, Jr. *World's Work.*
Irish Question, The. Sidney Brooks. *Forum.*
Jerusalem to Jericho. Lewis G. Leary. *Scribner.*
Journalism, One Phase of. Joseph S. Auerbach. *No. Amer.*
La Follette, Robert M., Autobiography of — II. *American.*
Labor Leader's Story, A. Henry White. *World's Work.*
Land, Eighty Millions of Acres Awaiting Farmers. M. O. Leighton. *World's Work.*
Lee, General, and the Confederacy. T. N. Page. *Scribner.*
Liszt, Romantic Life of. Francis Gribble. *Bookman.*
"Little Landers," Hope of. John L. Cowan. *World's Work.*
London River, The Port of. Ralph D. Paine. *Scribner.*
Mark Twain. Albert Bigelow Paine. *Harper.*
Mathematics, American. G. A. Miller. *Popular Science Monthly.*
Mathematics and Engineering in Nature. Arnold Emch. *Popular Science Monthly.*
Mecca, Speeding Pilgrims to. William T. Ellis. *Harper.*
Monroe Doctrine in the Balance. Julius Chambers. *Forum.*
Mona Lisa, Case of. Baron B. Q. di San Severeno. *Bookman.*
Motor Ship, Advent of. Charles F. Carter. *Review of Revs.*
New Theatre, Reorganization of. Mary Austin. *American.*
New York's Budget Exhibit. H. T. Wade. *Rev. of Revs.*
Nietzsche: Doctor for Sick Souls. Louise Collier Willcox. *North American.*
Paintings in New York Public Library. W. Walton. *Scribner.*
Panama — the Next Step. Forbes Lindsay. *Review of Revs.*
Panama Canal Legislation, Needed. Emory R. Johnson. *North American.*
People, The, and the Law. Percy S. Grant. *No. American.*
Provence, Cocoon Husking in. C. A. Janvier. *Harper.*
Public Ownership. Sydney Brooks. *North American.*
Races, Crossing of the. J. E. Wilson. *Pop. Sci. Monthly.*
Ranch Lands, New Era of. C. M. Harger. *Review of Revs.*
Reciprocity, Defeat of. Peter McArthur. *Forum.*
Roman Nights. Elizabeth R. Pennell. *Atlantic.*
Second Best, Cult of the. Gwendolen Overton. *Atlantic.*
Shaw, G. Bernard. Edwin Bjorkman. *Forum.*
South, The, Realizing Itself. Edwin Mims. *World's Work.*
Stigmata, The Miracle of the. Frank Harris. *Forum.*
Stocks or Bonds? Edward S. Meade. *Lippincott.*
Theatre, The Endowed, and the University. D. S. Stewart. *North American.*
Tripolitania: Italy's White Man's Burden. E. A. Powell. *Review of Reviews.*
University Pensions, Moral Influence of. Henry S. Pritchett. *Popular Science Monthly.*
Vagabondia, A Singer in. Milton Bronner. *Bookman.*
Vocabulary of a Three Year Old Boy. *American.*
Whitman in Camden, With. Horace Traubel. *Forum.*
Wiley, Dr., and Pure Food. A. W. Dunn. *World's Work.*
Wilson, Woodrow: An Autobiography — II. William Bayard Hale. *World's Work.*
Woman, The Primitive Working. A. G. Spencer. *Forum.*

List of New Books.

[*The following list, containing 253 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES

Serving the Republic: Memoirs of Civil and Military Life. By General Nelson A. Miles. Illustrated, 8vo, 340 pages. Harper & Brothers. $2. net.

The Life and Works of Winslow Homer. By William Howe Downes. Illustrated, 4to, 344 pages. Houghton Mifflin Co. $6. net.

The Life of Andrew Jackson. By John Spencer Bassett. In 2 volumes, illustrated, 8vo. Doubleday, Page & Co. $5. net.

Reminiscences of General Basil W. Duke. With photogravure portrait, 8vo, 512 pages. Doubleday, Page & Co. $2.50 net.

The Record of an Adventurous Life. By Henry Mayers Hyndman. 8vo, 422 pages. Macmillan Co. $1.75 net.

Goethe and His Woman Friends. By Mary Caroline Crawford. Illustrated, 8vo, 465 pages. Little, Brown & Co. $3. net.

George Bernard Shaw: His Life and Works. A Critical Biography. By Archibald Henderson. Illustrated in photogravure, etc., 8vo, 543 pages. Stewart & Kidd Co. $5. net.

Forty Years of Friendship: As Recorded in the Correspondence of John Duke, Lord Coleridge, and Ellis Yarnall. Edited by Charlton Yarnall. With portrait, 8vo, 355 pages. Macmillan Co. $3. net.

The Life of Edward, Earl of Clarendon. By Sir Henry Craik. In 2 volumes, with portraits, 8vo. Macmillan Co. $5.50 net.

An American Railroad Builder: John Murray Forbes. By Henry Greenleaf Pearson. With portrait, 12mo, 205 pages. Houghton Mifflin Co. $1.25 net.

The Life of George Cabot Lodge. By Henry Adams. 12mo, 206 pages. Houghton Mifflin Co. $1.25 net.

The Eleventh Hour in the Life of Julia Ward Howe. By Maude Howe. With portrait, 12mo, 73 pages. Little, Brown & Co. 75 cts. net.

Robert Louis Stevenson. By Isobel Strong. With portrait, 87 pages. Charles Scribner's Sons. 50 cts. net.

HISTORY

A Roman Frontier Fort and Its People: The Fort of Newstead in the Parish of Melrose. By James Carle. Illustrated in photogravure, etc., 4to, 450 pages. Macmillan Co. $13. net.

Studies, Military and Economic, 1775-1865. By Charles Francis Adams. 8vo, 424 pages. Macmillan Co. $2.50 net.

A History of the American Bar, Colonial and Federal, to 1860. By Charles Warren. 8vo, 598 pages. Little, Brown & Co. $4. net.

Garibaldi and the Making of Italy. By G. M. Trevelyan. Illustrated, 8vo, 409 pages. $2.25 net.

The Women of the Caesars. By Guglielmo Ferrero. Illustrated, 8vo, 346 pages. Century Co. $2. net.

Eight Centuries of Portuguese Monarchy. By V. de Bragança Cunha. Illustrated, 8vo, 265 pages. James Pott & Co. Boxed, $3.50 net.

Noted Speeches of Abraham Lincoln, Including the Lincoln-Douglas Debate. Edited, with biographical sketch by Lilian Marie Briggs. With portraits, 16mo, 121 pages. Moffat, Yard & Co. 75 cts. net.

GENERAL LITERATURE.

Portraits of Dante, from Giotto to Raphael: A Critical Study, with a Concise Iconography. By Richard Thayer Holbrook. Illustrated in color, etc., large 8vo, 283 pages. Houghton Mifflin Co. $6.50 net.

Memories and Studies. By William James. 12mo, 411 pages. Longmans, Green & Co. $1.75 net.

Horace: The Letters of Horace Presented to Modern Readers. Edited by Charles Loomis Dana and John Cotton Dana. Illustrated in photogravure, etc., 8vo, 104 pages. Woodstock, Vt.: The Elm Tree Press. $3. net.

Democracy and Poetry. By Francis B. Gummere. 12mo, 334 pages. Houghton Mifflin Co. $1.50 net.

Family Letters of Richard Wagner. Translated, indexed, etc., by William Ashton Ellis. 8vo, 322 pages. Macmillan Co. $1.35 net.

Bob Hardwick: The Story of His Life and Experiences. By Henry Howard Harper. 8vo, 303 pages. New York: The De Vinne Press.

Medieval Story, and the Beginning of the Social Ideals of English-Speaking People. By William Witherle Lawrence. 12mo, 250 pages. "Columbia University Lectures." Columbia University Press. $1.50 net.

The Middle English Penitential Lyric: A Study and Collection of Early Religious Verse. By Frank Allen Patterson. 8vo, 212 pages. "Columbia University Lectures." Columbia University Press. $1.50 net.

The Choice: A Dialogue Treating of Mute Inglorious Art. By Robert Douglas. 12mo, 145 pages. Macmillan Co. $1.25 net.

The Truth about an Author. By Arnold Bennett. 12mo, 160 pages. George H. Doran Co. $1. net.

NEW EDITIONS OF STANDARD LITERATURE

The Complete Works of Liof N. Tolstoi. Translated from the Russian by N. H. Dole, Isabel Hapgood, and Aline Delano. Pocket edition on thin paper, in 14 volumes, with photogravure frontispiece, 12mo. T. Y. Crowell & Co. Cloth, per set, $14; leather, $21.

Causeries du Lundi. By C. A. Sainte-Beuve. Translated, with introduction and notes, by E. J. Trechmann. Vol. VIII., 18mo, 230 pages. E. P. Dutton & Co. 50 cts.

The Tudor Shakespeare. Edited by W. A. Neilson and A. H. Thorndike. First volume: Romeo and Juliet. With portrait, 18mo, 174 pages. Macmillan Co. 35 cts. net.

DRAMA AND VERSE

Sherwood, Robin Hood and the Three Kings. A Play in Five Acts. By Alfred Noyes; illustrated in color by Spencer Baird Nichols. 12mo, 225 pages. F. A. Stokes Co. $1.75 net.

Poems and Dramas of George Cabot Lodge. With introduction by Theodore Roosevelt. In 2 volumes, 8vo. Houghton Mifflin Co. $2.50 net.

The Summons of the King: A Play. By Philip Becker Goetz. 8vo, 71 pages. Buffalo: The Macdowell Press.

The Poems of Henry Van Dyke. With photogravure portrait, 8vo, 467 pages. Charles Scribner's Sons. $2. net.

Songs of the Road. By Arthur Conan Doyle. 16mo, 131 pages. Doubleday, Page & Co. $1. net.

Helen of Troy, and Other Poems. By Sara Teasdale. 12mo, 123 pages. G. P. Putnam's Sons. $1.25 net.

Summer of Love. By Joyce Kilmer. 12mo, 95 pages. Baker & Taylor Co. $1. net.

America the Beautiful, and Other Poems. By Katharine Lee Bates. 12mo, 317 pages. T. Y. Crowell Co. $1.25 net.

Tobogganing on Parnassus. By Franklin P. Adams. 16mo, 142 pages. Doubleday, Page & Co. 50 cts. net.

The Anteroom, and Other Poems. By William Hervey Woods; with decorations by L. Neill Woods. Baltimore: published by the author. $1.35.

The Praise of Lincoln. Collected and arranged by A. Dallas Williams. 8vo, 243 pages. Bobbs-Merrill Co. $2. net.

FICTION

The Outcry. By Henry James. 12mo, 261 pages. Charles Scribner's Sons. $1.25 net.

Mothers to Men. By Zona Gale. 12mo, 327 pages. Macmillan Co. Boxed, $1.50 net.

Abe and Mawruss: Being Further Adventures of Potash and Perlmutter. By Montague Glass. Illustrated, 12mo, 379 pages. Doubleday, Page & Co. $1.20 net.

The Confessions of Artemas Quibble. By Arthur Train. Illustrated, 12mo, 227 pages. Charles Scribner's Sons. $1.30 net.

The Measure of a Man: A Tale of the Big Woods. By Norman Duncan. 12mo, 356 pages. Fleming H. Revell Co. $1.25 net.

Out of the Primitive. By Robert Ames Bennet. Illustrated in color, 8vo, 378 pages. A. C. McClurg & Co. $1.35 net.

The Blind Who See. By Marie Louise Van Saanen. 12mo, 400 pages. Century Co.

Ethan Frome. By Edith Wharton. 12mo, 195 pages. Charles Scribner's Sons. $1. net.

The Far Triumph. By Elizabeth Dejeans. Illustrated in color, 12mo, 374 pages. J. B. Lippincott Co. $1.25 net.

Honey Sweet. By Edna Turpin. Illustrated, 12mo, 316 pages. Macmillan Co. $1.25 net.

Tarantella. By Edith MacVane. With frontispiece in color, 12mo, 255 pages. Houghton Mifflin Co. $1.20 net.

At the Age of Eve. By Kate Trimble Sharber. Illustrated, 12mo, 354 pages. Bobbs-Merrill Co. $1.25 net.

The Singer of the Kootenay. By Robert E. Knowles. 12mo, 368 pages. Fleming H. Revell Co. $1.25 net.

Ember Light. By Roy Rolfe Gilson. Illustrated, 12mo, 299 pages. Baker & Taylor Co. $1.30 net.

Joey the Dreamer: A Tale of Clay Court. By Henry Oyen. 12mo, 318 pages. Doubleday, Page & Co. $1.20 net.

Strawberry Acres. By Grace S. Richmond. Illustrated, 12mo, 366 pages. Doubleday, Page & Co. $1.20 net.

His Rise to Power. By Henry Russell Miller. Illustrated, 12mo, 377 pages. Bobbs-Merrill Co. $1.25 net.

When Neighbors Were Neighbors. By Galusha Anderson. Illustrated, 12mo, 355 pages. Lothrop, Lee & Shepard. $1.20 net.

The Shadow Men. By Donald Richberg. 12mo, 312 pages. Forbes & Co. $1.25 net.

Treason of the Blood. By Estelle H. Manning-Brewer. Illustrated, 12mo, 210 pages. The Torch Press. $1. net.

Children of the Night. By May Hulbert Rogers. 12mo, 271 pages. Duffield & Co. $1. net.

My Ragpicker. By Mary E. Waller. 16mo, 113 pages. Little, Brown & Co. 75 cts. net.

Miss 318. By Rupert Hughes. Illustrated, 12mo, Fleming H. Revell Co. 75 cts. net.

The Song of Renny. By Maurice Hewlett. 12mo, 419 pages. Charles Scribner's Sons. $1.50.

The Following of the Star. By Florence L. Barclay. With frontispiece in color, 12mo, 426 pages. G. P. Putnam's Sons. $1.35 net.

The Money Moon. By Jeffery Farnol; with frontispiece by A. T. Keller; 12mo, 330 pages. Dodd, Mead & Co. $1.25 net.

A Safety Match. By Ian Hay. With frontispiece in color, 12mo, 323 pages. Houghton Mifflin Co. $1.20 net.

Margery. By E. F. Benson. 12mo, 384 pages. Doubleday, Page & Co. $1.20 net.

Adrian Savage. By Lucas Malet. With frontispiece, 12mo, 469 pages. Harper & Brothers. $1.35 net.

Flower o' the Peach. By Perceval Gibbon. 12mo, 394 pages. Century Co. $1.30 net.

When No Man Pursueth. By Mrs. Belloc Lowndes. 12mo, 396 pages. Mitchell Kennerley. $1.35 net.

The Fair Irish Maid. By Justin Huntly McCarthy. 12mo, 355 pages. Harper & Brothers. $1.30 net.

The Taming of John Blunt. By Alfred Ollivant. 12mo, 386 pages. Doubleday, Page & Co. $1.20 net.

Sixes and Sevens. By O. Henry. 12mo, 283 pages. Doubleday, Page & Co. $1.20 net.

South Sea Tales. By Jack London. With frontispiece, 12mo, 327 pages. Macmillan Co. $1.25 net.

The Last Galley: Impressions and Tales. By Conan Doyle. Illustrated, 12mo, 321 pages. Doubleday, Page & Co. $1.20 net.

Average Jones. By Samuel Hopkins Adams. Illustrated, 12mo, 345 pages. Bobbs-Merrill Co. $1.25 net.

The Man in the Shadow, and Other Stories. By Richard Washburn Child. With frontispiece, 12mo, 372 pages. Macmillan Co. $1.25 net.

Interventions. By Georgia Wood Pangborn. 12mo, 410 pages. Charles Scribner's Sons. $1.25 net.

TRAVEL AND DESCRIPTION

Four Months Afoot in Spain. By Harry A. Franck. Illustrated, 8vo, 370 pages. Century Co. $2. net.

The Wilderness of the Upper Yukon: A Hunter's Explorations for Wild Sheep in Sub-Arctic Mountains. By Charles Sheldon. Illustrated in color, etc., 8vo, 375 pages. Charles Scribner's Sons. $3. net.

The Man Who Likes Mexico. By Wallace Gillpatrick. Illustrated, 8vo, 374 pages. Century Co. $2. net.

The Germans. By I. A. R. Wylie. Illustrated, 8vo, 361 pages. Bobbs-Merrill Co. $2. net.

Man and Beast in Eastern Ethiopia. By J. Bland-Sutton. Illustrated, 8vo, 432 pages. Macmillan Co. $4. net.

My Italian Year. By Richard Bagot. Illustrated, 8vo, 395 pages. James Pott & Co. Boxed, $3. net.

The Education of Women in China. By Margaret E. Burton. Illustrated, 12mo, 232 pages. Fleming H. Revell Co. $1.25 net.

PUBLIC AFFAIRS

Principles of Economics. By F. W. Taussig. In 2 volumes, 8vo. Macmillan Co. $4. net.

The Tariff in Our Times. By Ida M. Tarbell. 8vo, 384 pages. Macmillan Co. $1.50 net.

Problems in Railroad Regulation. By Henry S. Haines. 12mo, 589 pages. Macmillan Co. $1.75 net.

The Individualization of Punishment. By Raymond Saleilles. 8vo, 341 pages. "The Modern Criminal Science Series." Little, Brown & Co. $4.50 net.

Monopoly and Competition: A Study in English Industrial Organization. By Hermann Levy, Ph. D. 8vo, 353 pages. Macmillan Co. $3.25 net.

Corporations and the State. By Theodore E. Burton. 12mo, 264 pages. D. Appleton & Co. $1.25 net.

The Negro and His Needs. By Raymond Patterson; with foreword by William H. Taft. 8vo, 212 pages. Fleming H. Revell Co. $1.25 net.

Checking the Waste: A Study in Conservation. By Mary Husted Gregory. Illustrated, 12mo, 318 pages. Bobbs-Merrill Co. $1.25 net.

Neutralization. By Cyrus French Wicker. 8vo, 99 pages. Oxford University Press. $1.75 net.

The Man of Today. By George S. Merriam. 12mo, 348 pages. Houghton Mifflin Co. $1.25 net.

Criminal Statistics in the United States. By Louis U. Robinson. 12mo, 112 pages. "Hart, Schaffner & Marx Prize Essays in Economics." Houghton Mifflin Co. $1. net.

Where the Money Goes. By Garet Garrett. With frontispiece, 16mo, 66 pages. Harper & Brothers. 50 cts. net.

MUSIC AND ART

Franz Liszt. By James Huneker. Illustrated, 12mo, 458 pages. Charles Scribner's Sons. $2. net.

The Musical Amateur: A Book on the Human Side of Music. By Robert Haven Schauffler. 12mo, 262 pages. Houghton Mifflin Co. $1.25 net.

The International Studio, Volume XLIV. Illustrated in color, etc., large 8vo, 360 pages. John Lane Co.

SCIENCE

Spiritism and Psychology. Translated and abridged from the French of Theodore Flournoy by Hereward Carrington. Illustrated, 8vo, 364 pages. Harper & Brothers. $2. net.

The Growth of a Planet. By Edwin Sharpe. Illustrated, 12mo, 362 pages. Macmillan Co. $2. net.

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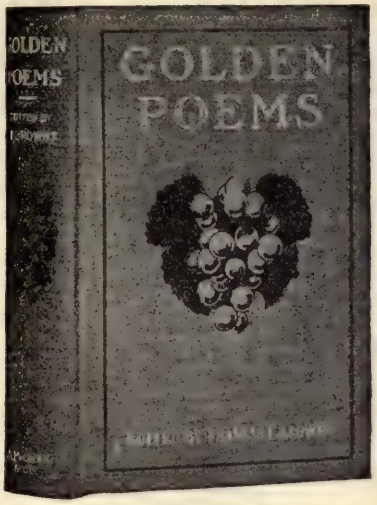

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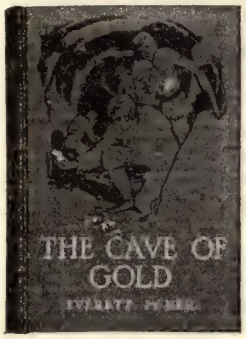

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DOGBERRY AT THE SEAT OF CUSTOM.

For half a century, or thereabouts, as poor students have known to their sorrow, our barbarous tariff laws have imposed a tax of twenty-five per cent upon the products of literary intelligence and learning, when those products have taken the shape of books printed in the English language within twenty years of the date of their importation. All protests against this stupid policy of discouraging education have proved unavailing in the several revisions of the tariff that have been made since the days when the Civil War compelled the taxation of everything that could be counted upon to yield revenue to a nation in desperate need. The need long ago disappeared, and the government coffers have been overflowing most of the time since; but the brutal exaction has continued to be practised, to our shame as a people. No one has ever been able to furnish a decent argument in its defence, for even the miserable plea of the petty selfish interest whining for government bolstering breaks down in this case. The scholar who has to have a book will buy it even at the inflated price, thereby making his forced contribution to a treasury that has no need of his sacrifice; he certainly will not buy a "protected" American book in its stead, and the benefit to the native author, publisher, or printer is thus wholly illusory.

Bureaucratic officialism, which is always on the alert to strain the tax laws in the interest of the treasury, and to subject them to forced interpretations whenever it sees an opportunity to increase the discomfort of its helpless victims, has found a fine field for its malevolent activities in the tax on books. It achieved a signal triumph when it reduced the duty-free importation of French and German books by the discovery that many of them contained quotations from English authors, or printed the titles of English books in their notes and bibliographies, thereby failing to meet the requirement that new books, to be untaxed, must be printed wholly in foreign languages. Such a preposterous ruling as this would seem incredible to a rational mind, but the mind which is its substitute in our custom-houses finds no difficulty in thus flouting the dictates of common sense, and many a student who has ordered from abroad

the latest continental literature in his special field of investigation has had to pay dearly for the carelessness of the foreign writer in citing English authorities.

A recent subject of adjudication by the Treasury Department is that of the duty to be paid upon books in leather bindings. Until recently, a book was a book, and as such paid its twenty-five per cent; even a book that had been sent to Europe for rebinding was permitted to return as a book (with the twenty-five per cent penalty), upon the theory that it was a book that had been repaired. But the discovery has now been made that a book may also be a manufacture of leather, and thus liable to a tax of forty per cent. This is the consequence of a "joker" in the Tariff Act of 1909, where the words "wholly or in chief value of paper" were deftly inserted in the description of the books that were to be subject to a book-duty only. Like all legislative "jokers," this one was intended to be unnoticed at first, but afterwards revealed to the keen scent of our watch-dogs of the treasury. On the face of the matter, the decision which has recently confirmed an assessment of forty per cent upon an invoice of leather-bound books seems to have the law literally upon its side. If the leather binding of a book is the component of chief value, a literal interpretation of the words above quoted would exclude it from the benefit of the lower rate. A fifty-cent book in paper may easily be made a manufacture of leather having a value of five dollars. But there is something to be said in behalf of common sense even in this case, and it is said in the dissenting opinion of General Appraiser Sharretts, who makes use of these significant words:

"Classification dependent upon the respective values of books and their binding will result in constant litigation, involving the almost hopeless task of establishing, with any degree of certainty, facts upon which to predicate a decision, for who is there wise enough to determine the precise value of the time and labor expended by the author who prepared the matter contained in the printed paper book before it had been bound, a prequisite in the determination of which is the greater value, the paper book so prepared or the piece of leather covering it. . . . The free list of the present act treats books, bound or unbound, with the same liberality as did all former acts, and I cannot believe that in the dutiable list, because these articles happen to be covered with a skiver of leather, Congress intended they should be relegated to a catch-all clause and classified along with bags, baskets, belts, satchels, and other miscellaneous manufactures of leather."

A second subject of contention between book importers and customs officials relates to the attempt of the latter to include unpaid royalties in the figure upon which duties should be assessed. This absurd claim, which the most fanatical advocate of "protection" for American printers and binders would be hard pressed to justify, has happily fallen into the hands of Secretary MacVeagh, who has at least swept some of the cobwebs away from the discussion, and to that extent routed the Dogberrys of the customs. His decision reads that the royalty

"Does not constitute a part of the cost of printing and selling the publication and does not accrue to the benefit of the vendor or shipper, but is paid to the author either in this country or abroad for the privilege of using his manuscript, and in the department's opinion, is clearly not a part of the dutiable value of the sheets imported."

One exception is made to this ruling in the case of books which are imported at a wholesale price that does not separate royalty from the other elements of cost to the foreign publisher. In this case it is held, unfortunately and illogically, in our opinion, that

"The wholesale price at which the same are so sold or offered for sale constitutes the foreign market value, and is therefore the dutiable value thereof regardless of the items of cost, profit, royalty, etc., which may have been taken into consideration in fixing such price."

We are sorry that the decision does not put an end once for all to the whole miserable business of taxing the English author directly. It is bad enough to tax him indirectly by penalizing the American purchaser of his books to the extent of twenty-five (or forty) per cent upon the material cost. The English publisher sells a book at, say, one dollar. But of this sum from fifteen to thirty cents comes to the publisher only as trustee; it does not belong to him, and has absolutely nothing to do with the cost of the book in any sense with which the "protection" principle is concerned. In the final analysis, it amounts to "protecting" the American printer to an extent considerably beyond the twenty-five per cent of his own demand. This is made clear in the detailed statement of the case made last July by Mr. George Haven Putnam, who has for so many years fought stoutly for decency in our treatment of English authors and publishers, and whose logic is of the unassailable sort that must ultimately prevail.

A third subject of dispute, still under advisement, is that of the price upon which the tax should be computed in the case of special arrangements whereby the American publisher or bookseller takes over a part of the edition of some English work. In such a case the English publisher is apt to figure rather closely, and make the sale close to the bare margin of profit, which in turn may result in a lowered retail price in the American market. The customs

officials, enraged at the idea that books should be bought for so little money, are now trying to substitute an artificial valuation (based upon the selling price in England) for the actual invoiced valuation of the books. The case to them illustrates the abhorred practice of "dumping" in one of its most flagrant forms. Perhaps they may be able to carry their point in this case also, since animus rather than reason seems to be the mainspring of their actions. But the darkest hour is just before the dawn, and we may all awake some fine morning, and rub our startled eyes to behold the whole system and apparatus of taxation on books itself made the object of a most uncompromising process of "dumping"—cast by an enlightened public conscience upon the rubbish heap—or to discover it exemplifying anew Arnold's beautiful figure:

> "The sun shone in the new-wash'd sky,
> And what from heaven saw he?
> Blocks of the past, like icebergs high,
> Float on a rolling sea!"

When that glad day dawns for us, and, in the allied matter of international copyright, we take our belated stand upon the platform of the Berne Convention, we may indeed feel that we are entitled to be counted among the civilized nations.

PENSIONS AND THE LEARNED PROFESSIONS.

It is part of the undisciplined heritage which we call human nature, to assert rights strenuously and assume obligations reluctantly. With the growth of the altruistic spirit, which cultivates thinking in the larger terms of social benefit, the sense of public obligation is gradually and laboriously maturing. There is no idea that stands in greater need of this beneficent socialization than that conveyed by the term "pension." American experience has been peculiarly unfortunate in linking the term with one of the greatest scandals of public extravagance, showing human quality at its worst. It is also unfortunate that the pity extended to old age and poverty and lack of thrift, has enveloped the term in an atmosphere of charity. Foreign examples and an attention to principles should have kept in mind the more dignified sense which the pension may carry as a recognition of merit, a badge of honor. It will ever be impossible, and perhaps undesirable, to separate the economic responsibility applicable to all meritorious servitors of society from the special recognition to be accorded those who might well be relieved of economic pressure, or to those who through devotion to intellectual or moral purpose have been debarred from the more lucrative pursuits. The distinction is none the less to be held and clarified, despite the similar resultant expression; moreover, the sturdy justice and even the humanitarian sympathy that invites to the acceptance of economic responsibility is itself congenial to the sentiment that finds a duty and a pleasure in lending honor and dignity to a pension conferred in recognition of distinguished or altruistic service.

Our sole institution for realizing this claim to recognition of the learned classes owes its existence to the wisdom and beneficence of one man—the Carnegie Foundation for the Advancement of Teaching. The present reflections are prompted by the opinions of its president, Dr. H. S. Pritchett ("Popular Science Monthly" for November), in discussion of the "Moral Influence of a University Pension System,"—or let us say frankly by the considerations which are conspicuously absent from his presentation. We stand ready to accord Mr. Pritchett the authority of judgment as to management, growing out of his official experience and accumulated wisdom; but we cannot grant him by virtue of his office any special warrant in the appraisal of wise principles which management is to follow, other than that conferred by the possession of insight and ideals and the personal qualities to carry them into expression. We are ready to accept his summary that "the experience of the world seems to point strongly to the conclusion that on the whole a contributory form of pension is likely to be more just and least harmful"; and we cannot withhold a regret that the experience of the world was not available five years ago when the contrary policy was adopted by the Carnegie Foundation. Let it be recognized that every pension system applicable to many and to all sorts and conditions of men presents problems of management and requires economic considerations of the greatest good—or, as Mr. Pritchett seems to view it, the least harm—of the largest number. The Foundation must balance its books by economic as well as by intellectual and moral standards. Yet fundamentally the selection of university professors of selected institutions as beneficiaries carries an honor and a privilege as well as a benefit. This aspect of the pension must dominate and guide the spirit of the institution as it inspired Mr. Carnegie's deed of gift and appealed to his wisdom and philanthropy; and considerations of management must on no account or pretext be permitted to disturb the trend of a far-reaching purpose, or to encroach upon the field where policy is sacred and politics profane.

Mr. Pritchett's article gives the impression of an official weighed down with administrative annoyances, and deeply concerned to avert the impending demoralization of the professor when confronted by the remote prospect of an allowance granted without supervision or under the care of a trustee or guardian, if such should be granted at an age when the allowance might still be used for the advantage of his career. Mr. Pritchett's doubts extend to many distressing aspects of the professor's character. Under these circumstances it would be as fair as kind that President Pritchett should be relieved of the burdens of his office, which might well be placed

in the hands of someone more strongly convinced of the worthiness of the academic class as beneficiaries, and more deeply interested in furthering the purposes for which the Foundation was established. The symptoms, we venture to diagnose, point to another case of the prevalent malady of hypertrophy of the executive centres of the spinal cord, and atrophy of the higher cerebral centres of intellectual vision and directive purpose. The suggestion is obvious that the malady may be of contagious origin, since the Board of Trustees is made up of college presidents. But is it not translucently clear that this institution, of such profound significance for the academic life of the nation and of such great potentiality for intellectual interests—an institution founded purely and simply for the benefit of one of the learned professions, and unhampered by fund-eating buildings, or the clamor of students, or the demands of the public, or the contentions of rivals — might well serve as an exemplar by determining its measures in the larger spirit of academic welfare? In benighted Germany, professors are actually summoned to councils of state; in enlightened America they are not granted a single representative on the council of an institution founded exclusively for their own interests.

The "moral" considerations brought to bear on the discussion of a pension system are such as these: that "human nature in teachers and in working men is in no sense different"; that "thrift is a fundamental human virtue . . . hard to build up . . . easy to break down"; that "profitable study and the cheerful performance of severe tasks are aided by serenity, not perplexity of mind"; "that there is little danger that a pension will demoralize a man who up to sixty-five or seventy years of age has given his life to the hard and unselfish work of a teacher"; that "every teacher . . . thinks his own situation is unique and that he is entitled to consideration of a special sort by reason of his particular and unusual service"; that "all this arises out of the qualities of human nature"; that "on the whole the number of those whose selfishness is touched by such a benefit [the pension at the age of sixty-five] is small, as small as one ought to expect"; that "if it be true that we are still so uncivilized that a prospect of serene and helpful old age is demoralizing to men of high intellectual training, then the cure for this situation does not lie in making old age uncertain and insecure, but in the gradual education of men to a better ideal of life."

We have made a sincere effort to take to heart these profound, stimulating, and consoling truths, or near-truths, but have failed woefully in extracting from them a set of principles that when embodied in measures will give the largest returns to society from the partial economic relief of those whose pursuits and ability entitle them to such privilege and honor. We find it a little difficult to decide whether it is candor or an insensibility to inconsistency that admits that the number of those who look upon a pension system for what they can get out of it is very small, yet appraises the entire "moral" influence of a pension by the attitude of these heavily pigmented members of the flock, and shapes the measures of a great Foundation to checkmate the sinister intentions of a stray individual. Such is the dismal triumph of efficient administration; and such the usual sacrifice of the higher interests of the worthier cause which is borne in silence. In the administrator's heaven there is joy over one sinner who is thwarted, more than there is grief over the lost opportunities of ninety-and-nine righteous persons who need no thwarting. Yet let us be optimistic, if we can decently be so without becoming platitudinous or superficial. It fortunately remains true that one of the largest and best influences of a pension system lies in its promise of security that enables the beneficiary, be he Justice of the Supreme Court or Professor at Harvard, to pursue his career with some singleness of purpose, with lessened anxiety over the depressing uncertainties of the future. The virtue of even a small pension lies in its security as well as in its status as an earned privilege coming to one by right and not by charity. Such security we attach to the institutions of law and government, and to the enduring virtues that give permanence to human ideals and their progressive embodiment; we associate it with the stability of economically sound governments, and with the public and private vested interests that flourish under enlightened governments. In little things as in big ones, adherence to principle and an understanding of its vital significance tells in the long run and in the short run. Yet so little sense of the relation of principle to measure was shown by the Foundation that the clause relating to the widow's benefit indicated that the Trustees *may* vote her half the allowance to which her husband was entitled; and the *may* became a *shall* only through the urgency of others. It is not the principle of the matter, but the grateful letter of a widow receiving fifty dollars a month, that impresses Mr. Pritchett with the redeeming value of a pension system. Gratitude is in place in any good cause, but it is well to maintain a perspective in human relations. For the security of earthly benefits, one may well be grateful; for they are subject to vicissitudes at best. Yet the other form of security is quite as vital and more under control: the steadfast adherence to commanding principles and the loyalty to obligation tempered by judicial wisdom. Two years have not been long enough to make men forget the shock occasioned by the peremptory withdrawal of one — and in principle the more liberal and promising — of the two fundamental provisions of the Foundation. It is that sort of insecurity that makes men lose their faith in even the best of men, and gives the sting to regret. It is that, too, that circulates disquieting rumors and makes men suspicious of proffered reasons, and specious time-serving arguments, and all the subtler disingenuousness not less damning than the coarser duplicities of politics. We sincerely wish that in our temporary essay at optimism, we might convince Mr. Pritchett once for all that the University pension sys-

tem can only do good, endless good, far-reaching good in more ways than we can take space to enumerate, and induce him to dismiss his phobia of professorial demoralization and devote his talents to the study of the possibilities of liberal and unrestricted and secure provisions to further the interests of the learned professions. What is really demoralizing and does endless harm is the flopping and tacking of those who set the course, the weak grasp of or adherence to underlying purposes as reliable and as indispensable as the compass. May we not moralize for his benefit, and remind him that *confidence* "is a fundamental human virtue . . . hard to build up . . . easy to break down."

We have said more of the Carnegie Foundation and less of the value of pensions for the learned professions than was our intention. But the concrete ever engages the attention; and it is often the more urgent and useful measure to set right the faulty steering in the short tack of the moment on the skiff upon which we are embarked, than to chart the future course of the great ship of state that must eventually carry our ventures. Human highways, moreover, are not like the broad open sea; they get clogged with tradition and littered with the debris of precedent, and the retracing of steps is often peculiarly troublesome. But the two phases of the theme are of one nature. It is an underlying distrust of the man of learning, the hesitant recognition of his value for the intellectual resources of the nation, that makes public interests dilatory in providing such honorable recognition as the pension stands for, and as well leads to weak and floundering consideration and operation of the measures adopted. Born of the same feeble confidence is the emphasis placed upon administrative restrictions and the exaltation of near-sighted business prudence. All this makes for an exaggerated intolerance of the minor disadvantages or even abuses inherent in every good movement, and for a tragic disregard of the great lost opportunities. We believe in higher education, in the value of the learned professions; we should like a goodly share of the great contributions to science and invention, to art and literature, to noble thoughts and human endeavors, to emanate from Americans; but we are chary or stupid in providing the free and effective play of forces, the favoring environment which gives these blossoms their nurture. We see no reason why roses should not be grown like cabbages, and orchids like peas, — and we want the roses thornless. We insist that the business methods that make the one crop flourish must be efficacious for the other. Foreign example is unconvincing, too heavily laden with conditions condemned by a triumphant democracy as out-of-date. And so our statesmanship in politics carries the flavor of the market-place and the outlook and insight of the "boss"; and the guidance of cultural interests, reflecting a kindred narrowness of perspective, fails or imperfectly succeeds by reason of the absence of just that superadded but indispensable touch of intellectual integrity and spiritual vision, that at that level divides the worthy from the unworthy results. Such is the law of the upper ranges of human quality and human standards. Defections wholly pardonable, and not over-serious in their consequences for the ordinary interests of life, become fatal for the extraordinary ones. When we shall have learned this lesson and rendered to each of the learned classes the tribute that is its due, and shall entrust their interests to those imbued with the spirit thereof, we shall institute more liberal provisions for their welfare and administer more liberally those that favoring circumstances permit us to establish. Meanwhile the learned classes may accept the imposed or self-imposed burden of appreciatively though critically proclaiming the merit of good measures, while maintaining the struggle and the hope for the advent and the survival of the best.

CASUAL COMMENT.

THE BEST SCHOOL OF LITERARY EXPRESSION, according to Professor Lounsbury in a noteworthy deliverence on "Compulsory Composition in Colleges," published in the November "Harper," is the school of suffering. "There is nothing like misery to improve the style," he affirms after citing Lincoln's Gettysburg oration — the eloquent utterance of a man of sorrows — as an example of a style chastened by soul-trying experiences. The exaction of frequent themes from young persons having nothing to write and little power of clear expression he considers foolishness. The general introduction, forty years ago, of English composition into our colleges has not, so far as he can see, tended to produce great masters of literary style; and he would remove the compulsion and make this course an elective for the few and fit. Hard study, he believes, also can develop the muscles of the mind and do more to impart a sinewy, vigorous, direct and powerful manner of expression than any amount of compulsory theme-writing. It can at least serve as a poor substitute for the hard knocks of life that made Grant and Lincoln so masterly and forcible with their pens. In what the Yale emeritus professor of English says — and he expresses himself at some length, and should be read in full — there is much that must win every reader's assent; nevertheless, is it to be endured that graduates from our colleges should go out into the world unable to handle a pen with correctness and even some degree of elegance? Undergraduate practice of some sort must be insisted upon for all. To wait for original ideas to move to utterance is in many instances like waiting for the water to come to him who would learn the art of swimming. . . .

DR. WILEY AS CLASSICAL SCHOLAR AND POET, as a former college instructor in Latin and Greek, as a linguist who can talk Romaic with the bootblack from Athens, and Latin with any Catholic priest or other Latinist, is undoubtedly far less known to the world than Dr. Wiley the pure-food champion, the

"big chief" of the bureau of chemistry at Washington, the utterer of witty sayings and maker of apt retorts, and the good comrade to those associated with him professionally or meeting him in the daily walks of life. "If I had a child," he is reported to have said, "I would teach it Latin at eight and Greek at ten. . . . This proposed new universal language — Esperanto — why, it is almost wholly Latin. Take the Latin away and there wouldn't be enough for a skeleton of a language. Why don't they make a universal language of Latin? It would be much more practical. Greek is not a dead language. There is more difference between the English of Chaucer and the English of to-day than there is between the Greek of Homer and the Greek of to-day. I can talk Greek with bootblacks on the street and make myself understood and understand them." Dr. Wiley is also the author of pastoral poetry — or perhaps it should be called agricultural verse — notably some dialect lines entitled "Farmer Johnson's Impressions of the Institute," which are thought to have done as much for scientific farming as have his more serious labors in the Department of Agriculture. A noteworthy and characteristic reply of his to a questioner who asked him why he did not retaliate on his enemies, was this: "When I was a young man I made up my mind never to allow myself to harbor any personal resentment. It doesn't pay." His liberal education owes much to the influences of a home whose head, he declares, "was a remarkable man." The literature he grew up on he states to have been the English Bible, the Greek Testament, "The Atlantic Monthly," and "The National Era" — the latter once well known as an anti-slavery journal. These, he says, "I read and absorbed."

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THE PUBLISHER'S OPINION OF THE BOOK-REVIEW should carry weight, since he spends each year, if he does a large business, thousands of dollars in supplying the press with copies of his books for review purposes. A careful investigation of the matter by a writer in the Boston "Transcript" brings out some significant facts. Five or six prominent New York publishers were interviewed, and all agreed in emphatic endorsement of the competent, discriminating review (whether favorable or the reverse) as a powerful aid in promoting the commercial success of a book. "You can't always trace it," said one of the publishers interviewed, "but there is no doubt they [the reviews] introduce a book to the reader more readily, and command a more respectful attention, than a regular advertisement." Instances in his own experience were then cited by the speaker to illustrate the effect of an appreciative expert appraisal of a book. "It doesn't matter," he added, "in one sense, whether a review is favorable or unfavorable, so long as it is done seriously and competently." All the publishers interviewed seem to have been like-minded in their contempt for the unwisely laudatory review, the good-natured or ignorant estimate of a work at more than its genuine worth. They acquire, through much experience, the ability to see through an incompetent or complaisant reviewer, and they have no use for him. Also, they were unanimous in regarding the sales of fiction as not by any means so perceptively influenced by reviews, though they admitted that most novel-readers like to see what the reviewers have to say about the novels of the day.

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RURAL EXTENSION OF THE PUBLIC LIBRARY claims the thought and energy of many librarians at present. In the current issues of both the Indiana "Library Occurent" and the Vermont "Bulletin" (periodical publications of the library commissions of these States) mention is made of this movement to carry the public library into the more thinly settled districts. Dry-goods boxes, painted a dark green, cheaply serve as transportation cases; a friendly farmer will often do the carting for nothing; and a schoolhouse, country store, or farmhouse can easily be found for the deposit of the precious freight. An ingenious and simple charging system with card-catalogue combined has been devised, which serves also as a record of the nature and extent of each book's public service. These outlying deposit stations do not need large collections of books in order to attract borrowers; quality is of greater importance than quantity. In Indiana, where whole townships are now receiving, for a proper consideration, the benefits of libraries hitherto exclusively used by smaller communities, the carrying of the books to the people seems to accomplish far more than the inviting of the people to the books. In Ludlow, Vermont, baskets of books are sent out to the four district schools in town, and to ten schools in the surrounding towns. Who knows but this rural extension service may even tend to check the excessive and increasing flow of our country population city-ward?

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THE UNIVERSAL AND IRRESISTIBLE APPEAL OF "TOM SAWYER" receives additional and notable tribute in the fact that a new series of Hebrew books for the young, just started in London, begins with a translation of Mark Twain's masterpiece, under the title "Meorarath Tom." Henceforth the immortal impersonation of all that is most richly and delightfully typical of sturdy, irrepressible, adventure-loving, danger-daring boyhood will add a new joy to the life of the Jewish lad of Rostov or Kazan, even as it has proved a joy and, in its way, an inspiration to the youth of this country and England. From the banks of the Mississippi to those of the Yang-tse-kiang, Tom is as sure of making his way straight to the reader's heart as is Robinson Crusoe or Sindbad the Sailor or Jack the Giant-killer. Into how many tongues "Tom Sawyer" has already been translated probably no one could say with anything like certainty; but that it will eventually appear in Arabic and Chinese and Hindustani versions, if it has not already done so, would be a not very unsafe wager.

Tolstoy's last play, "The Living Corpse," which is soon to be published in English together with a few posthumous stories and miscellanies, has appeared on the Russian stage and is about to appear likewise in Vienna, Paris, and probably elsewhere. The plot of it — the make-believe suicide of a magnanimous husband in order to remove the legal obstacle to his wife's marriage with the man she really loves, and a base informer's subsequent betrayal of the scheme to the police — offers possibilities for sensational melodrama of a cheap sort; but from such reports as have reached us the theme seems to have been handled in a manner not unworthy of the reformer and sage who chose it (from the court records of Moscow) as the subject of a philosophical drama. The unselfishness of the husband, who finally kills himself in earnest to unsnarl the matrimonial tangle, and the native human goodness of all the principals concerned (except the blackmailing informer), are brought out and emphasized in idealistic fashion, with a corresponding subordination of the gruesome or criminal aspects of the case. Pathetic is the illustration here offered of Tolstoy's belief to the last in human goodness so long as it is not warped or suppressed by social order or man-made law or other artificial restraint or violence.

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The Pomfret plan of library management, devised by the Pomfret librarian, Mrs. Abba Doton Chamberlin, is admirably adapted to the needs of small towns — just such towns, in fact, as Pomfret, Vermont, where it is giving great satisfaction. The Pomfret Public Library dates from 1896, the library building, given by Judge Ira A. Abbott, from 1905, and the present administration from 1907. Here are some brief extracts from a most interesting pamphlet entitled "A Vermont Library," written chiefly by Mrs. Chamberlin, edited by Mr. John Cotton Dana, and attractively printed at the Elm Tree Press, of Woodstock, Vt. "On May 1, 1907," says Mrs. Chamberlin, "I became, at Judge Abbott's request, librarian. Since then the library has always been open, for I live in the building. I know everybody, old and young, in the town, and so need no system of registering borrowers. Books are lent to all who ask for them, and charged on slips in the simplest possible way." "Records are carefully kept, but no fines are taken for overdue books. We put our patrons on their honor, and they are loyal to us." "The building is open each week day at all reasonable hours, just as is every farmhouse. On Sundays it is open from 2 to 6 p. m." "It struck me that the first thing to do was to try to make the rooms look a little more social. I had a mahogany parlor set of furniture; a good musical instrument in a rosewood case; an old mahogany dining table; some dainty stands and various other things. These I moved in. City people coming in would say, 'I'll give you $100 for that table!' But the reply always was, 'It answers very well where it is for the present.'" Mrs. Chamberlin has instituted ingenious devices for publicity; has caused every schoolhouse in town to become a branch library; has otherwise pushed the usefulness of her library into the remotest corner of Pomfret, which covers thirty-six square miles; has made arbitrary rules give way to reason; has, in short, proved herself a born librarian, and has attracted admiring attention from far beyond the borders of Pomfret — which, by the way, is a little town of only seven hundred inhabitants.

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Financing a new translation of the ancient classics would not appeal to every retired banker as a desirable mode of occupying one's leisure and employing one's surplus revenue. All the more, then, does it redound to the credit of Mr. James Loeb that he should propose to himself this enterprise as a means of popularizing, so far as may be, a portion of the world's best but at present least-read literature. Here is a project far more serious than drawing up a list of the hundred best books, or suggesting suitable candidates for a five-foot library-shelf. Where will the adequately-equipped translators be found — thorough classical scholars who are at the same time free from the pedantry of specialization and gifted with powers of apt and idiomatic and pleasing literary expression? Humanists and not philologists or grammarians are called for; but modern classical drill has been designed to produce the latter rather than the former. How many at present have the mingled qualities of scholarship and enthusiasm and literary taste to do for Homer or Tacitus what Munro so excellently did for Lucretius, and Conington for Virgil, and Jowett for Plato? As an illustration of the possible attractiveness and readability of a translated classic, the version of Horace's Letters noticed in our preceding issue may be cited, though a would-be popular edition should not be of the limited or *de luxe* sort. That Mr. Loeb will find his properly-equipped translators and successfully carry through his project, is to be hoped by all friends to the cause of good literature.

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Book-production in Canada is reported from Toronto as still an almost negligible quantity, so far as the actual manufacture of the books is concerned. The Dominion demanded its own special copyright law, but the market for literary wares remains so small and so inactive that rarely does it prove profitable to publish at home. The great publishers of the United States and England receive in growing numbers the manuscripts of Canadian writers, and not a few of these get themselves published each year. The present season brings forth an unusual number of books treating historically and descriptively of Canada itself, chiefly by Englishmen who have been visiting the country and travelling especially in its vast new West. Other departments of literature are represented by works of Canadian authorship, but in a population no larger than Canada's not very many poets and novelists and historians and essayists can be reasonably looked for.

The New Books.

Memoirs of a Free-Thinker and Free-Lance.*

In the opening chapter of Mr. Frederic Harrison's "Autobiographic Memoirs," two substantial volumes crowded with the memories and the meditations of four-score years, the assertion is made that "biography, the typical literature of our age, feels the reaction of the ceaseless multiplication of lives to record, until the best and greatest lives are too often overwhelmed in the flow of the obscure and the commonplace. But," adds the writer, "about this it is not for me to say more, for I am conscious of 'giving myself away.'" Luckily he did not dwell so long on the plethora of "lives" now filling our bookshelves as to become deterred from the project of adding one more, but felt that if the story of his own life were ever to be told in print he himself was the one best fitted to tell that story accurately and in sufficient detail.

Mr. Harrison was born in London, Oct. 18, 1831, of well-to-do parents, who gave careful, possibly too careful, attention to his education. Habits of revery and introspection, which less often show themselves in boys that rub elbows and exchange fisticuffs with their kind, appear to have been his in childhood and youth. From Oxford, on his twenty-first birthday, we find him writing to his mother a letter which he now publishes in part, to show what a "sententious prig" he once was. A short passage may amuse the reader, as it must have amused the writer — sixty years after.

"You may fancy the last few days (entering as I am on full age) have had for me no ordinary significance; and that the epoch, a turning-point — at once a goal and a starting-post in life — has filled me with vague and yet powerful emotions as I approached it. I have never yet stepped from a lower to a more important sphere without hesitation and apprehension, and I do so no less now in this strange advance. In truth, it is an awful time; and yet, the feelings it awakens are so complicated and vague, so mingled with hope and fear, with self-confidence and backward regrets, that I cannot comprehend and explain them — whilst even now the new necessities and duties commence — dreams must give way to action, and work is thrust upon my hands and gives no place for reflection."

The devout tone of some of these early letters, and their writer's ready acceptance of the religion of his forebears, do not exactly picture the child as father of the man in his case, though probably the truth is that the devotion and the reverence have in the intervening years merely changed their declared objects rather than suffered any diminution. Even in the "awful time" referred to above, the serious young man felt a repugnance for the Church as a profession, and therefore complied with his father's desire that he should study for the Bar. But these studies were half-heartedly undertaken, with no expectation or even wish to excel as a barrister; and consequently, though he practised several years with success, we soon find his attention diverted to other interests — to literature, to Comte's philosophy, to art, to travel, to public questions, to sundry warm personal friendships, notably with Ruskin and with his former tutor Richard Congreve. As a valuable initiation into general literature, he had discharged, apparently with unusual zeal and faithfulness, the duties of librarian of the Oxford Union; and in the fine arts his home influences and early reading and studies had made him no mean connoisseur. Among other details of this highly interesting period in Mr. Harrison's life it must not be forgotten that he won, to his surprise and gratification, a fellowship in his college (Wadham), which he seems to have held until his marriage fifteen years later. The following passage from an early chapter is of significance, especially if one reads between the lines:

"The only University Prize which ever attracted me was the Arnold Essay — *The Jews in Europe in the Middle Ages*, 1856. This seemed to me a really interesting study, and I set about it with spirit. Through Miss A. M. Goldsmid, the learned daughter of Sir Isaac, the first baronet, I was introduced to Dr. Löwe, an eminent rabbi and Hebrew scholar, who gave me a most useful list of books and other suggestions for research. I continued making notes and collecting volumes for some time; but as I was particularly anxious that John Bridges should win the prize, I handed my materials to him, knowing that he would use them much better than I could. This he did, and gained the prize by an admirable essay, published in the Oxford Essays of 1857. This prize and the Oriel Fellowship amply redressed his failure to secure his First Class in the Honours School. By the way, I find in an old letter of that date that one of the examiners had admitted to the tutors '*that Bridges was the ablest man in.*' Oxford Class Lists indeed have as many surprises as horse-racing. The 'ablest,' like the fleetest, does not always come first to the post."

The public life of Mr. Harrison—his membership on a trades-union commission in 1867–69, his services in the London County Council from 1889 to 1893, his later holding of a county magistracy in Kent, and other activities for the public good — contains for the reader so much less of interest than his literary life and private studies, that no excuse need be offered for dwelling chiefly on the latter. A seat in Parliament seems to have been well within Mr. Harrison's

* Autobiographic Memoirs. By Frederic Harrison, D.C.L., Litt.D., LL.D. In two volumes, with portraits. New York: The Macmillan Co.

reach, had he cared to turn to politics, and there were other ways open that might have led to high public position; but no desire for such honors and emoluments seems ever to have been entertained by him.

Concerning his growth into independence of thought in religious matters, the eminent Positivist takes his readers into his confidence, as follows:

"As to religious opinion, it is always difficult to make a sure retrospect. But I *think* this was the truth. I was brought up at home and at school an orthodox believer, sincerely adopting prayer, services, and sacrament in the ordinary way as a moderate High Churchman. *Yeast*, Maurice, F. Newman's *Theism*, Mill, and Mazzini, together, made my orthodoxy melt away. I had taken the sacrament at my Confirmation as a believer in Transubstantiation, and I continued to take it, apart from any supernatural idea, but without disgust or contempt at Oxford. But the whole orthodox fabric melted away in me, mainly on moral grounds, such as F. Newman and F. D. Maurice used, and from growing disgust with such Catholicism as that of J. H. Newman and Pusey, and such Philistine Protestantism as that of B. Symons."

There was no "sudden revulsion of opinion and feeling," he adds, nor did he "ever experience any qualm or anxiety of conscience." "I should," he asserts, "at all times of my life have regarded it as ludicrous to be either uneasy or ashamed of believing what it seemed to me to be true to believe." In a later chapter he takes occasion to dispel "sundry foolish myths" concerning Newton Hall and the seekers after truth who regularly met there.

"We at Newton Hall have treated these visions [of Comte's] with reverence; but we have never dreamed of witnessing in our age any such Apocalypse, and assuredly we have never presumed to attempt any crude model of a society which after ages will have to work out in reality and which must follow and not precede an entire re-organization of life and thought. We have not presumed to use the sacred name of a church for our tentative group. We have had no priest, no ritual, no adoration, no ceremonial. We have not assumed to speak of 'services,' or 'worship,' or 'religion,' excepting in so far as the 'Service of Man' may mean the fulfilment of human duties, or as 'worship' may mean manifest honor and reverence for whatsoever things are true, whatsoever are honest, whatsoever are just, whatsoever are pure, whatsoever are lovely. If there be any virtue, if there be any praise, we think on these things, and that is *worship*."

In a retrospect covering so long a period, it is natural that the author should see much that seems to him a change for the worse in later years. Methods of education, both elementary and advanced, have in his judgment sadly deteriorated. He believes that the private day-school which he attended from his tenth to his twelfth year taught its pupils as much in two years as boys now learn in five. "And the learning was in itself a delight, instead of a task, an imposition, a struggle." This, in the face of the present solicitous endeavor to make easy and inviting the road to knowledge, is significant. As to more advanced and special studies, he expresses himself with even greater emphasis and with an unusual richness of epithet.

"Alas! from all that I hear to-day, the mania for specialization and the parrot-like imitation of German Cloud-cuckoo-land and Nephelo-Coccygian Metaphysics, has overlaid Plato and Aristotle, Bacon, Locke, Hume, Berkeley, Butler, and Kant with gaseous worlds of post-Kantian, Neo-Hegelian fumes and exhalations which bedim the old philosophies, so that they are seen to-day as if they were the sun in a London fog. . . . The result of all this interminable specialization into fissiparous trivialties, joined to a habit of treating ontological locutions as ideas and realities, has in half a century deteriorated Oxford training and clouded over Oxford thought. It is my deliberate opinion that Oxford does not breed in the twentieth century powers of mind so robust, so fertile, and so original as it did in the middle of the nineteenth century. The reason I take to be that the discovery of some new but insignificant fact is looked on as displacing grasp of thought, mental synthesis, and any attempt to view the world and man as organic wholes. Thought as such is discredited by the preposterous value attributed to novel, but quite subordinate, positive facts. And as to the imaginative use of language, charm of memorable composition, symmetry and grace of style, the modern tendency is to regard anything of the kind with suspicion and contempt."

There the equipoise and serenity of the octogenarian philosopher fail to shine conspicuous. The educational system of any age is at best an imperfect and tentative one; but it would be too painful, as well as unreasonable, to believe our own times wrapped in so dense a "nephelococcygian" darkness in the things of the intellect as this praiser of the past professes to believe. To dispel the gloomy vision, here is a pleasing though unsparing pen-sketch of Ruskin:

"'John' was the ideal of an airy, generous, fantastic, lovable man of genius, whose fancies bubbled forth clear and inexhaustible like a mountain spring. He was everything that one could imagine of friendly welcome, of simple nature, of incalculable epigram and paradox. . . . He was always ready to talk — to ask questions — even to listen. But as to allowing any man's thoughts, any book old or new, to assist, qualify, or enter into his own thoughts, it was not to be endured. . . . I came away delighted with the charm of this brilliant and generous nature, full of admiration for the marvellous agility of his inspiration, but puzzled and even saddened by the sight of such impracticable audacity and waywardness."

Mr. Harrison's impressions of America, which he visited ten years ago, formed the subject of a paper in "The Nineteenth Century," afterward reprinted in his "Memories and Thoughts," so that there is not very much of importance for him to add on that subject in his present work. That he is not immoderate in his praise of our

country and its institutions becomes apparent enough in such passages as the following:

"But in spite of all, notwithstanding the low level of American manners, taste, literature, and art, I do hold that our feudal and Catholic traditions of birth, caste, ritual, privilege, and war will ultimately be superseded by republican patriotism. Autocracy, Aristocracy, Democracy, will eventually grow into Sociocracy — *i. e.*, rule in the interest of the social whole. And a true Sociocracy is most likely to grow up in a people where the anti-social prejudices are most completely extinct."

But he has only good words for Chicago. "So little," he writes in a letter appended to the American chapter, "is Chicago a city of corn 'deals' and pig-curing, that I heard nothing there but philanthropy, education, social improvement, and art studies." He calls the chief of Chicago's educational institutions "a wonderful University," whose "seventy-nine Professors and Professorinnen" he heartily praises, but he is strangely misinformed or forgetful in speaking of the university as "built by Chicago citizens."

So rich and wide-ranging a retrospect from the pen of so keen an observer, so clear a thinker, so fearless a critic, and so engaging a writer, rarely issues from the press to minister to the enjoyment of the English-reading world. Begun with the intention of merely preserving old memories for the gratification of the writer's children, the book maintains throughout a candor and a fulness of detail that not every autobiographer would allow himself in preparing a work for the general public. Hence no small part of its value and charm. Of course it contains here and there matter that has appeared in substance in one or another of the author's recent books, — in his "Creed of a Layman," or in his "Memories and Thoughts," — but the work as a whole is of fresh and abundant interest, as well as of unstudied charm of style.

PERCY F. BICKNELL.

THE TRANSFORMATION OF CHINA.*

At this time, when news from China seems to hold an indeterminate tenure of the front pages of our daily press, it is peculiarly gratifying to be able to turn to a work which sheds new light upon the conditions in that troubled land. In "The Changing Chinese" we have the conclusions derived from a half-year of study and travel in the Middle Kingdom by one whose training and experience lend weight to his opinions. Professor Ross tells us that "the renaissance of a quarter of the human family is occurring before our eyes, and we have only to sit in the parquet and watch the stage." Few of us, however, are favored with the necessary pasteboards; so we have much to be thankful for that he has shared his first-hand observations with us. For he has refused to be denied a hearing because of his limited stay in China.

"The fact is, to the traveller who appreciates how different is the mental horizon that goes with another stage of culture or another type of social organization than his own, the Chinese do not seem very puzzling. Allowing for differences in outfit of knowledge and fundamental ideas, they act much as we should act under their circumstances. The theory, dear to literary interpreters of the Orient, that owing to diversity in mental constitution the yellow man and the white man can never comprehend or sympathize with one another, will appeal little to those who from their comparative study of societies have gleaned some notion of what naturally follows from isolation, the acute struggle for existence, ancestor worship, patriarchal authority, the subjection of women, the decline of militancy, and the ascendency of scholars."

Of the ten chapters two are distinctly descriptive. "China to the Ranging Eye" is an impressionistic study of some of the things which held the attention of the careful traveller, while "The Far West of the Far East" is the story of a journey of twelve hundred miles from Taiyuanfu, in Shansi, to Chengtu, in Szechuan. Since Professor Ross's return, Chengtu, "the most progressive of pure Chinese cities," has been the centre of a rebellion, and the Viceroy Chao Erh-Sen, who took such pride in his capital, has been reported the victim of assassination. Three of the chapters are to a large degree narrative. "The Grapple with the Opium Evil" tells the story of the great moral struggle which has been in progress during the past five years. "Unbinding the Women of China" is concerned with the mind and heart, as well as with the feet; for "all the railroads that may be built, all the mines that may be opened, all the trade that may be fostered, cannot add half as much to the happiness of the Chinese people as the cultivation of their 'undeveloped resources' — their womanhood." The chapter on "Christianity in China" will delight the believer in foreign missions, and will give the critic something to ponder over; for Professor Ross is confident of the ultimate triumph of the faith in China, if only it keeps its grip upon the West.

The five remaining chapters contain much that is deeply suggestive. "The Race Fibre

* THE CHANGING CHINESE. The Conflict of Oriental and Western Cultures in China. By Edward Alsworth Ross, Ph.D., LL.D., Professor of Sociology in the University of Wisconsin. New York: The Century Co.

of the Chinese" not only points out the "observed toughness" of that people, but shows why the white man is justified in excluding him from his labor-market. "The Race Mind of the Chinese" offers an explanation for the "patent stagnation of the collective mind," and maintains that "the future bearers and advancers of civilization will be, not the whites alone, but the white and yellow races; and the control of the globe will lie in the hands of the *two* races instead of *one*." Terrible in its vividness is the chapter describing "The Struggle for Existence"; and for this grinding mass of poverty the one general cause is given as "the crowding of population upon the means of subsistence." Of special interest to the members of our "slow-multiplying, high-wage" white society is the prophecy in "The Industrial Future of China." Cheap and skilful as the labor may be, —

"It is not likely that the march of industrialism in China will be so rapid and triumphant as many have anticipated. Jealousy of the foreigner, dearth of capital, ignorant labor, official squeeze, graft, nepotism, lack of experts, and inefficient management will long delay the harnessing of the cheap labor power of China to the machine. Not we, nor our children, but our grandchildren, will need to lie awake nights. It is along in the latter half of this century that the yellow man's economic competition will begin to mould with giant hands the politics of the planet."

Finally, "The New Education" describes some of the difficulties and the weaknesses of the new programme. Much is explained by this comment:

"The broad contrast between China and Japan in utilizing Western scholars runs back to their difference in attitude toward our civilization. The Japanese were humble and teachable. Long ago they had borrowed heavily from the mainland, and they were not too proud to sit awhile at the feet of Western scholars. But the Chinese, remembering that their culture is all their own, are still too haughty to recognize fully their need of the foreign educator."

And the following tale should be added to those which are current in many of our universities:

"I even heard of a Manchu literary chancellor who could not read the examination essays submitted for provincial honors. So he piled them on the canopy of his bed, poked them with his cane as he lay smoking his pipe, and the thirteen that slid off first were declared winners."

Many more quotations might find their way into this review, for the volume abounds in striking passages. Enough, however, have been given to show why this brilliant sociological study holds the reader's interest from cover to cover. Exception may be taken to an inference here or a prophecy there — for it takes no little bravery to peer into the future of things Chinese; but so interesting is the treatment throughout, so vivid the descriptions, so incisive the arguments, so clear the conclusions, that the volume will appeal to an unusually wide public and must be considered a notable contribution to the literature on that remarkable land, now undergoing a transformation which is watched with interest throughout the world.

PAYSON J. TREAT.

CAVOUR AND THE MAP OF ITALY.*

In October, 1850, when d'Azeglio presented the name of Cavour for the Ministry of Commerce and Agriculture, Victor Emmanuel replied, "Don't you gentlemen see that that little fellow will send you all heels over head?" The plump little man, with his head full of statistics and his heart full of the Liberal Idea, was indeed destined, not perhaps to send the ministers flying, but at least to change the map of Italy. It is for this one thing — the creation of the Kingdom of Italy — that Cavour will be remembered, and for this alone. Indeed, his life presents singularly little else of interest. While yet a boy, he dreamed of some day being first minister of his country; the decade of his public life was wholly devoted to the great task, which was scarcely accomplished before he died; and no master of romance could have put more appropriate words into the mouth of a dying hero than those actually uttered by Cavour — "Italy is made, all is safe." But the work of Cavour was felt far beyond the limits of his own country, for it was the decisive event in that series of transformations which effected the political reconstruction of Europe on the basis of nationality and constitutional government. It does not often fall to the lot of even a great man, by devoting himself exclusively to one task, to decide the destiny of his country, and thereby drive the main currents of history into new channels.

Mr. Thayer has given us a life of Cavour commensurate in scope with the importance of the subject; and if it proves not to be a masterpiece of historical biography, it will at least rank with the scholarly and well-constructed histories of the present time. He has studied, apparently with great care, all the available sources; and the printed sources are abundant — sufficiently so, it seems, to make it unlikely that further

* THE LIFE AND TIMES OF CAVOUR. By William Roscoe Thayer. In two volumes. Boston: Houghton Mifflin Co.

search in archives would greatly add to our knowledge or furnish the basis for any new conclusion of importance. In the main drift and substance of the story, therefore, Mr. Thayer offers nothing new; but in clear and detailed exposition of events he offers much that is new, at least to English readers. One must admire the skill with which he has picked out the tangled skein of diplomatic negotiations, and the persistence with which he follows the devious underground ways of the secret societies. Those who have tried to work out the genesis of the Sicilian expedition, or to arrive at some clear notion of the exact part which was taken in that movement by Garibaldi, the Mazzinians, the National Society, and above all by Cavour himself, will be grateful to Mr. Thayer for his excellent treatment of a complicated subject. Details of importance, too often omitted or distorted,— such as the statement of Napoleon to Hübner on New Year's Day 1859, or the fact that Victor Emmanuel knew before the battle of Solferino that the Emperor was contemplating a truce with Austria,— one finds correctly stated here. And then, Mr. Thayer has the rare merit of making his people real. Garibaldi, d'Azeglio, Farina, Victor Emmanuel, Brofferio, are not so many lay figures, but men of flesh and blood, that the reader comes to know apart, and to like, too, in their different ways, even though Mr. Thayer, one suspects, does not always — as in the case of Brofferio — particularly like them himself. Of Cavour we have on the whole a faithful and certainly a most engaging portrait; while the exposition of his aims, and of his transcendent genius in meeting and overcoming the difficulties that faced him on every side, leaves little to be desired.

Cavour professed that sort of political philosophy which is generally known as Liberalism. "I am the son of Liberty," he said, "and to her I owe all that I am," — and to her, it might be added, as Mr. Thayer wishes us to understand, he gave his life. But Cavour understood Liberty in terms of that golden mean which the adherents of the school not infrequently found so convenient a substitute for logical principles. Viewed from the standpoint of a later day, Liberalism is seen to have been the halfway house on the road from absolutism to democracy — or not quite that perhaps, the first stage rather; and it found its chief support in the well-to-do middle class. The highly respectable and altogether conventional bourgeois, immortalized in the pages of Thackeray and Balzac, and of which the archtype is the Citizen King with his green umbrella (who indeed would push the principle of Liberty so far as to wish the privilege of being scorched by the sun or wet by the rain?) — this excellent middle-class found the great dogma of the Mean exactly to its liking. Liberty there must be, certainly,— but not too much of it, and only for the right sort of people: political liberty for those who had money enough to appreciate its advantages; industrial liberty for those who wished to increase profits, but not always for those who wished to raise wages; intellectual and religious liberty for all except the indecently eccentric or the uncomfortably original. Nothing too much, said the neat Liberal — not quite in the Greek sense.

Liberalism, as it lay in the quiescent mind of the bourgeois, was doubtless crude enough. But there were not wanting statesmen and essayists to clothe the interests of a class in decent and attractive theory. Let us have, they said, freedom in government, in industry, in thought, in religion, to the end that every man may develop to the highest point the best that is in him; only thus shall justice prevail, ignorance and superstition and intolerance disappear, poverty and war be banished, and peace, prosperity, and happiness be universally diffused at last. Now, Cavour's Liberalism was strong precisely because it was grounded upon class interest and at the same time attractively shaped in terms of this plausible theory. Cavour was, through his own industry, a rich man, and his vigorous intelligence — always, as Medici said, essentially at "the level of circumstances" — was just the sort to be captivated by a theory at once so simple and so comprehensive. "With the ever greater realization of this principle," he said — and he was always repeating it, "there must follow a greater welfare for all, but especially *for the least favored classes.*" This was the very essence of the Liberal philosophy — the simple faith that liberty wisely ordered by the few would bring in its train that essential quality dreamed of by the many. The Liberal Idea thus became for Cavour, as for many another generous mind of that day, the open sesame to the millennium. "A calico millennium," laughed Carlyle. "At least a concrete one, and safe," Cavour might have replied.

And Mr. Thayer, one suspects, would say so too. He is so heartily in sympathy with Cavour, with his philosophy, with his practical policy, that his book may not unjustly be called an apology for liberal constitutionalism — an apology in the older sense of the word, the sense of a valiant justification. Perhaps apology is after

all not the right word; but I wish to say that Mr. Thayer seems not so much to have adopted Cavour's point of view just temporarily, for historical purposes, as never to have ventured very far away from it. He sees the drama from Cavour's angle of vision, because, like Cavour, he habitually sits in the mean distance; like Cavour, therefore, he cannot quite understand how the play looks to those who sit at ease in the boxes, or strain uncomfortably forward from the gallery. This is the prime defect: Mr. Thayer is so much of a liberal himself that he cannot be quite fair to those who were not in sympathy with Cavour's methods, or to those who stood in the way of his aims; and thus the three determining forces of that time—conservatism, liberalism, radicalism—are presented to the reader in somewhat false perspective.

Of Mr. Thayer's treatment of Mazzini and the radicals, one need not complain much. The portrait of the incorrigible idealist, whom it was impossible not to love yet never quite safe to follow, is well and sympathetically drawn; and for the most part we are led to suppose that his work was indispensable to Italian unity (I., 274, 542, II., 233), although occasionally one infers that Cavour was quite right in dismissing him as an unmitigated nuisance. However, this question is hardly as important for the biographer of Cavour as the question of the validity of Mazzini's criticism of Cavour. The full force of this criticism Mr. Thayer does not, I think, sufficiently emphasize; and of this something presently.

It is chiefly among the conservatives that Mr. Thayer finds himself, like goodman Tulliver, in a world that is, if not precisely too much for him, at least fairly puzzling. The English Tory, for example, he thinks a good sort of person. "Often he is not consciously selfish"; but the defect of a Tory is that "however patriotic he may be, he cannot understand patriotism in others." This is amusing enough, and harmless too. But Mr. Thayer's dislike of the Austrian and Italian reactionaries is almost as great as that of Cavour himself; and that is more serious, for it fixes his attention somewhat too much upon the Bombas and Antonellis to the neglect of that wide-spread and genuine conservative sentiment without which these puppets—despicable enough, truly—would long since have been brushed aside. Austria was not so wholly perverse as one is led to suppose. "Austria," indeed, was more truly a geographical expression than Italy, and Francis Joseph can hardly be censured for his aversion to the very principles — national independence and liberty — which, if allowed to become practically operative, would have dissolved his empire, and, indeed, came very near dissolving it in 1848, without much prospect of becoming practically operative at that. The shadow of '93 was still over Europe, and how much the events of 1848 had deepened it Mr. Thayer will by no means let us see: the anarchy that had prevailed for weeks in the streets of Paris and Vienna not only struck terror to the puppet rulers of Italy, but gave pause to many a steadfast liberal in every country of Europe as well. "We demand," said Marché, addressing the Provisional Government in behalf of the Paris radicals, "the extermination of property and capitalists, the immediate installation of the proletariat in community of goods, the proscription of bankers, the rich, the merchants, the bourgeoisie of every condition above that of wage-earners, the acceptance of the red flag to signify to society defeat, to the people victory, to Paris the Terror, and to all foreign governments invasion." A pleasant programme!—but one which helps to explain why so many men were willing to suffer such evils as the Hapsburgs rather than to fly to others that they knew not of.

Mr. Thayer's remarks on the Church would furnish a hostile critic with many fine openings. He honestly endeavors to distinguish the Church and the Catholic religion from those that represented it. In this I think he is not very successful. "The romanticists," he says, "represented mediæval life, not as it was, but as if the ideals of a few had been the practice of all." One might turn this epigram a little differently, and apply it with some justice to Mr. Thayer himself: he is too much inclined to represent the Church as if the practices of a few had been the ideals of all. This prejudice must account for many statements which, besides being unnecessary for the author's main purpose, are misleading. "I believe because it is impossible," which is ascribed to Saint Anselm, expresses precisely the thing for which Saint Anselm did not stand; more than any other scholastic, he was keen to demonstrate that what he believed could be shown by reason to be not only possible but necessary. Doubtless Mr. Thayer knows this very well. And he must know, too, that the doctrine of Infallibility refers only to "the definition of doctrine in faith and morals," and not to Papal action in establishing a form of government for the patrimony of Saint Peter. Besides, the doctrine of Infallibility was not promulgated until twenty years

after Pius had withdrawn his liberal concessions. Let us not apply, even to the Pope, that flagrantly unliberal thing, an *ex post facto* law (I., 188).

We are told that it was the mission of Cavour "to mediate between an era that is passing away and a new era that has not yet taken definite form." This is true enough; and there is one aspect of this mediation, and a rather important one, which may be noted in conclusion. If Cavour did much to bring in the new era, he did something also to perpetuate the spirit of the old. It may, indeed, be said of Cavour that he placed some of the very rocks upon which the ship of Liberalism in which he sailed as pilot has made at least partial shipwreck.

The point may be conveniently presented by referring again to the criticism of Cavour by Mazzini. Mr. Thayer quotes in part the famous letter which Mazzini wrote in answer to Cavour's speech of April 16, 1858. In this letter Mazzini charges Cavour, among other things, with "bowing the knee to force," and with corrupting the youth of Italy by "a policy of artifice and lies." These charges cut deep, and very deep. The justification of Cavour's methods depends upon the sincerity of his faith in the value of the liberal programme; and yet his utterly unscrupulous methods, the "policy of artifice and lies," implied a repudiation of Liberalism at its best. Nor was it a mere rhetorical flourish to say that Cavour "bowed the knee to force." Of course Mazzini was all for force, too. But the difference, as he saw it, was vital: Mazzini appealed to the force of the oppressed themselves, to that "force inspired by the love of Liberty," but Cavour appealed to force which existed for the purpose precisely of holding liberty in check. To go to Plombières, to cede Savoy, to welcome assistance from the man who for ten years had set his heel on freedom in France, to employ in the service of Liberty the polluted hands of cynics who said in their hearts there is no Liberty, — this was "to bow the knee to force," and for a temporary advantage betray the cause of humanity in the end. So thought Mazzini.

Few now think with him. Yet there is much in the history of the last half century to confirm his opinion. It may be true that Italian unity could be achieved only by Cavour's method. If so, the price of Italian unity was certainly higher than Cavour imagined. What Mazzini saw was that the methods used by Cavour to give liberty to Italy would in the end do much to discredit the very faith he professed. If the old Liberalism has become for the Europe of to-day little more than the shadow of a dream, if the worship of facts has in any measure replaced the worship of ideas, if faith in "blood and iron" has grown strong and faith in "speeches and resolutions of Parliament" has fallen away, if in statesmanship there has been a return to the spirit of Metternich and Frederick II., certainly Cavour's suave machiavellianism, no less than Bismarck's brutal cynicism, has done something to bring about that result. It is probable that Cavour did more than Mazzini to unite Italy; it is certain that he did more to divide humanity.

CARL BECKER.

RANDOM RECOLLECTIONS OF A REGULAR.*

When a man has rendered fifty years of public service he has necessarily witnessed the making of a great deal of history. If he has filled high stations a good part of this time, and can truly say of the events, *Quorum pars magna fui*, he ought to have an interesting story to narrate. Such conditions are fulfilled by Senator Cullom, who has just given to the world his reminiscences of fifty years in public life.

The Senator has not undertaken to write a history of the last fifty years. Rather, he has given us a Homeric catalogue of the worthies (there seem to have been no unworthies), has thrown a few side-lights on the history of the earlier part of this period, and has made a few contributions to the real history of some of the events in which he took a leading part. The pages covering the period down to the early eighties will be of interest to the casual reader, but of little value to the serious student of history. The Congressional history of that period has been so thoroughly written up that perhaps there is little to add, unless some participant has some "confessions" or revelations to make. If Senator Cullom has none, there seems to be no good reason why he should gloss over the notorious characters of that and the later period in his Homeric catalogue. Some of them are, indeed, referred to as "bosses," but with no hint of their baneful influence on public life.

Shortly after Cleveland's famous message of 1887 precipitated the Tariff discussion, Thomas B. Reed perpetrated the following droll allegory:

"Once there was a little dog. He was a nice little dog — nothing the matter with him, except a few foolish Free Trade ideas in his head. He was trotting along, happy as the day, for he had in his mouth a nice shoul-

* FIFTY YEARS OF PUBLIC SERVICE. Personal Recollections of Shelby M. Cullom, Senior United States Senator from Illinois. With portraits. Chicago: A. C. McClurg & Co.

der of succulent mutton. By and by he came to a stream bridged by a plank. He trotted along, and looking over the side of the plank, he saw the markets of the world, and dived for them. A minute afterwards he was crawling up the bank, the wettest, the sickest, the nastiest, the most muttonless dog that ever swam ashore."

The Democrats were the dogs, made the dive in the Mills Bill, and crawled out on the bank of defeat in 1888.

The Senator might have told us, but did not, that another nice little dog now came along with nothing the matter with him except a few High Protection ideas in his head.. He also carried a nice shoulder of succulent mutton (wool, steel, and tin plate), but he saw Prosperity in the stream and dived for it (McKinley Bill), only to crawl out in a state of mind that almost made him doubt his existence.

But it is refreshing to find a regular at this time avowing that the McKinley act "was a high protective tariff dictated by the manufacturers," declaring that "the manufacturers have since persisted and insisted upon higher duties than they ought to have," and admitting his doubts of the ability of the Republicans to prove their contention that wages advanced and prices declined under the McKinley law. If this is refreshing, it is also amusing to find him rising at this late day to declare that not the Sherman silver act, but the "well-grounded fear of a free trade measure," was the cause of the panic of 1893. This is simply the old party cry, raised by the Republicans at the time, and repeated with so much emphasis that many no doubt came to believe it true. No explanation is offered for the disappearance of the surplus, which was really due to reckless spending, — pensions alone jumped from $87,500,000 to $159,000,000 under Harrison, — to prohibitive duties on some goods, and to free trade in revenue articles.

The McKinley law was such a beneficent measure that the first thing the reputed author did after becoming President was to call an extra session for more like it; and the result was the Dingley Act. "The country," says Senator Cullom, "was in such condition then that we heard no complaint concerning the high protective tariff." That is the general policy of the protectionist — to pile on as long as the country can endure it. But Senator Cullom probably forgets the little incident of the appearance of Mr. Louis Brandeis, then a comparatively unknown man, who, in spite of ridicule from the committee, insisted on his right to be heard as a consumer. More consumers are now being heard.

The law was passed; and from that date, says the Senator, began the greatest era of prosperity, and the greatest national advancement, of any period of like duration in our history." *Ergo*, it was caused by the Dingley Act. There also followed a panic. Unfortunately, there was no "well-grounded fear of a free-trade measure" to make responsible for this, and the Senator offers no explanation. But the party weathered the storm, and tried a little more tariff tinkering — the Payne-Aldrich Act. Then came the deluge. "I myself believe," says the Senator, "that it was simply the result of the people becoming tired of too much prosperity under Republican administration." Very true, — only they are tired of too much prosperity for the privileged classes, and want a more equitable distribution of this prosperity.

The tariff is still a live issue. So are at least two other questions in the development of which Senator Cullom really took an active part — the regulation of interstate commerce and foreign affairs. In that part of his book dealing with these subjects, he has given us some things worth while to the student as well as to the casual reader. His is not the final word; the reader may even feel that Senator Cullom might have done better, — but, for all that, he will feel grateful for the new light thrown on these subjects.

As is well known, Senator Cullom was the author of the Inter-State Commerce Act of 1887. His service in Illinois had been in preparation for this event. A long series of abuses, which culminated in the Granger movement and the passage of state laws to control the railroads, had interested him in the subject. Indeed, as Speaker of the House he appointed the committee which drafted the Illinois law of 1873. But these state laws failed to bring the railroads to their senses, and the "public be damned" policy was continued. Some attention had been paid to the matter in Congress, but nobody seems to have made any serious attempt at legislation. By the time Mr. Cullom entered the Senate (1883), he had become convinced that national regulation was the only solution; and he soon began work on the matter. Early in 1885 he secured the passage of a resolution for the appointment of a committee to investigate the subject, and never let up on it until the act of 1887 had become a law. One clause—that prohibiting pooling—was inserted by Mr. Reagan. "Whether it was right or wrong, I do not know to this day," admits the Senator.

In those days the railroad men were "the most arrogant set of men in this country." At

first they treated the movement with contempt, but when they saw that the bill was sure to pass they changed their attitude. After its passage they attacked one provision after another, and emasculated the act to a considerable extent through favorable decisions from the courts. Mr. Cullom then endeavored to cure the defects, and introduced a bill for that purpose in 1889, but was unable to secure its passage. In 1906 the Hepburn act, embodying substantially the same principles, was adopted. This delay, he says, was due to the activity of the railroad men, who had packed the Senate with men favorable to their interests — an interesting admission from a "regular"!

Since 1901 Senator Cullom has been Chairman of the Committee on Foreign Relations, in which capacity he has performed some notable services. Very little new light is thrown on the Panama affair, which is dismissed as "the most remarkable revolution I have ever read of in history." It was remarkable indeed. The Santo Domingo protocol is put in a new and slightly more favorable light by the publication of Mr. Hay's letter explaining the origin of that famous document. Apparently the Senator does not accept the report on the arbitration treaties presented last summer by Senator Lodge in the name of the committee. The objection to the provision enabling the commission to consider whether any given question presented to it may be thought justiciable, he says, "is based upon the theory that it would deprive the Senate of its constitutional right to pass upon all treaties. I have not accepted this view, because I do not believe in hampering working bodies when such a course can be avoided without doing violence to the fundamental law, as I believe in this case it can be."

But our good friend Mr. Roosevelt persists in his opposition, though on different grounds; and now ("The Outlook," November 4) draws upon ancient and modern history to prove his case. The ancient example is that when Eugene of Savoy called upon de Boufflers to surrender, in 1708, and allowed him to draw up the capitulation, he charged his enemy that nothing should be "put in contrary to my honor and my duty." The modern examples are the present revolution in China (as if arbitration treaties guaranteed against revolution!), and the war between Turkey and Italy — or, rather, the war on Turkey by Italy. Turkey, he says, "has all the protection possible to give her by paper treaties; and yet all these treaties guaranteeing her against dismemberment, thus pledging the honor of the various great nations to guarantee her integrity, are not worth as much as a single gunboat of the smallest size the minute that it becomes worth while for any serious opponent to attack her." If that be true, then why all this fuss about excluding questions touching honor, since the great nations do not appear to have any? It is impossible to exclude something which does not exist. Mr. Roosevelt's explanation is that the treaties are worthless because they promised too much. It may be that they promised more than they ought to have promised; but that is not the chief difficulty, which is that no means were provided for their enforcement. We do not propose to promise too much in the arbitration treaties, and certainly we do not intend to leave them without any means of enforcement. So we hope that Senator Cullom will be able to overcome a hostile majority in the committee, and find a two-thirds majority in the Senate for the arbitration treaties. DAVID Y. THOMAS.

THE FRANZ LISZT CENTENARY.*

It was on the 22d of October, a hundred years ago, that Franz Liszt, destined to extraordinary achievements in the realm of modern music, first opened his eyes to the light or darkness of this sublunary world. The little village of Raiding, near Oedenburg, Hungary, was quite unconscious of the wonder-birth which had fallen to its share, and has never again ventured upon so startling a deviation from the even tenor of its way. The boy lisped in numbers, and he fortunately had a father who was an enthusiast in the art of music and could guide his adventurous footsteps. There was never a moment of doubt as to the talents of the son; it was clear that in him music had gained a disciple whose genius and devotion would bring remarkable results.

The youth received immediate recognition. Some Hungarian noblemen came to his assistance, — for the family were not in affluent pecuniary circumstances, — and he was placed in charge of Czerny, the noted pupil of Beethoven. The veteran Salieri consented to instruct him in counterpoint and harmony. At a concert which he gave in Vienna, Beethoven was present, and the master ascended the stage and embraced the boy with paternal fervor. His life was a

*FRANZ LISZT AND HIS MUSIC. By Arthur Hervey. New York: John Lane Co.

FRANZ LISZT. By James Huneker. New York: Charles Scribner's Sons.

succession of triumphs. He traversed Europe, and everywhere was recognized as the foremost of players on the piano—an instrument which was then entering on its period of most pronounced development, with Schumann and Mendelssohn and Chopin disclosing its immense possibilities. Into this labor the strong and courageous Liszt threw himself with zeal, and the virtuosos of to-day know how great is their indebtedness to him.

His experiences in the life of his period were deep and varied. He was a leader and a moulder of his era. He lived his early manhood amid the stirring events of literary and musical and political Paris. Art in all its forms, life with its myriad appeals, the great events and problems of the day, aroused in him an impassioned interest. He was himself a *littérateur* of no mediocre rank. His utterance was fearless, impetuous, generous in appreciation, while strong and courageous in giving to overestimated pretension the allotment which was its due. He belonged to the young and vigorous circle which numbered among its members George Sand and Heinrich Heine, Victor Hugo and Hector Berlioz, Frederic Chopin and Alfred de Musset. The strange apparition of the violinist Paganini made its impression upon him as upon the rest of his contemporaries, and his art received a distinct forward impulse from the practice of the Italian. When he was ready to leave Paris, he had lived through this stage of his intellectual and spiritual development, and was ready for a new and nobler expansion of his powers.

With his departure for Germany, and his setting up of his household gods in Weimar, began his higher creative activity. He accepted the position of *Hofcapellmeister*, and availed himself of its opportunities with his accustomed ardor. He could now exercise to the full that unenvious recognition of musicians whom the time had failed to understand, which is one of his chief glories, and which gives him a perennial place in the affection and gratitude of all devotees of the great art of music. It was at this time that he came so valiantly to the assistance of the Wagner propagandists. He had the operas of the misunderstood master performed under his direction, and he paved the way for the successes which were to make Bayreuth illustrious. He was the leader in every advance in music in his time. He had about him a band of fiery spirits, friends and pupils, who in all ways propagated the new ideas, and held out a welcoming hand to young and struggling composers. Berlioz, Raff, Cornelius, Sobolewski, Rubenstein, all found in Weimar the sympathy and recognition which had been given to Wagner, and which they craved and needed as well as he. He finally left the city of Schiller and Goethe for Rome, where he took orders in the Church, becoming the Abbé Liszt. His life had yet in store for him a series of triumphs in the great European cities—in London, Rome, and Paris. He witnessed the Wagner productions at Bayreuth, and he died there, July 31, 1886, full of honors and worthy of a recognition which has been slow to come, but which the centennial celebration just past has given in the measure in which it was deserved. For it has been the strange fate of Liszt to make in his earlier years so strong an impression of virtuosity on the piano that this reputation seems to have clung to him and overshadowed the fame as creative musician which was assuredly his in view of the orchestral works, the masses, the songs, the oratorios, which he has bequeathed to posterity. The great musical public of Germany and England and France has arrived at an appreciation of these works very gradually, and lesser composers have come to the front, while the older master remained in a sort of obscuration. It now seems as if an atonement were to be made for the neglect, and the Symphonic Poems, which heralded the progress, were to obtain the consideration which in the minds of the true connoisseurs has long been theirs.

Liszt was a fearless captain in the musical revolution which reached its consummation in his time. Whatever meaning may be attached to the much-discussed and variously defined terms of Romantic and Classic, it became clear that music was accomplishing one of those great transitions which give to an art a fuller power of expression and a completer mastery of material and resources. Whatever form such a transition may take, whether it be an apparent going back to an earlier time or a leap into the as yet unrealized future, the result is the same,—a deeper envisagement of human possibilities, a finer art, and a surer control of the medium in which the artist works. It was in this effort that Liszt shone conspicuous; his own innovations, his wide intellectual interests, his extraordinary sympathy with the achievements of others, his absolute freedom from envy and its consequent misappreciations, his heroic persistence in the presentation of the new and abused works of the new and abused composers, give him a unique place in musical history. His life was a consistent sacrifice to his art; and even to this day the smoke of the battle appears to sur-

round his accomplishment, hiding it partially from view and preventing its just estimation.

However, the signs are now apparent of a clearer and truer understanding, and works like "Franz Liszt and his Music" by Mr. Arthur Hervey will do much in this direction. Mr. Hervey writes from that full knowledge of his subject which leaves no important point untouched and which organizes the multifarious material into a consistent and vivid picture. He has the sympathy with his subject which a biographer should have, and his representation will, we are sure, be accepted among the finalities about the composer. We will quote here a passage which we think very much in point.

"To attempt to give an idea of the influence exercised by Liszt over other composers would require more space than I have at my disposal. Directly or indirectly, it asserts itself over the entire domain of modern program music. His creation of the Symphonic Poem has been fruitful to an extraordinary extent, and has brought into being examples from the pens of composers of all nationalities, while it has prepared the way for the more elaborate tone poems of Richard Strauss. The principle of thematic unity so much prized by certain composers nowadays has been strikingly exemplified by Liszt in his Sonata and other works. Many are the harmonic subtleties and progressions which belong distinctly to him in the first place, but have since become public property. Does not his piano piece, 'Les Jeux d'eau a la Villa d'Este,' in a way foreshadow the impressionism of the modern French School? Has not the peculiar mystical, and at the same time human, sentiment of his 'St. Elizabeth' and 'Christus' placed another element at the disposal of the composer of sacred music? But why say more? With an extraordinary prophetic sense Liszt appears to have dipped into the future and anticipated various forms of musical expression now current, and his influence over music generally has been greater than it has been possible to measure."

Liszt began life as a dazzling player upon the piano, and his compositions during this period of his career — transcriptions, consolations, etudes, rhapsodies—display the varied character of his experiences, and, however brilliant, remain true and sincere to the content which they embody. Later, during his Weimar epoch, he gave up the triumphs and emoluments of the successful virtuoso, and poured forth the abundance of his orchestral productions — the Symphonic Poems, his Dante and Faust compositions, his concertos and his songs, — and in these is found a series of works which in the estimation of those who believe in him give him a sure hold upon posterity. Last of all, when the tumults of a career not readily parallelled had melted into a noble calm, he gave his toilsome hours to his religious music, toward which his inclinations had long been turning.

Liszt belongs among the leading figures of his time and generation, — with Schumann and Berlioz in music; with George Sand, Victor Hugo, Lamartine, and Heine, in thought and sentiment; with Père Lamenais in his religious enthusiasm, which afterwards assumed a more orthodox form. He had a strange and checkered career, but the best of his work, brilliant in color, impassioned in utterance, hopeful in outlook, has elements of permanence, and bids fair to belong to those splendors which mankind places in its enduring treasure-house.

Mr. Hervey's book is commendable in all ways; he is indeed a partisan, but not offensively so. If he is inclined, perhaps, to give Liszt a more important place than can rightfully be claimed for him, the fault may be pardoned in a centennial biography, and may be considered a leaning to the right side; for it is now imperative that justice should be done the composer, and Mr. Hervey's book will help on in that endeavor. The general reader can find no better account of Liszt.

Mr. James Huneker's life of Liszt is a remarkable production. It is written in the author's well-known manner, brilliant, incisive, comprehensive. It has been a labor of many years. The book was projected and announced in 1902; the author states that he had been collecting Lisztiana for a quarter of a century. Mr. Huneker is an established authority in matters musical, and the volume shows knowledge, research, and acumen. Mr. Huneker has called to his aid all the important writers on Liszt, and we see the subject from many different points of view, which enable us to form a verified estimate of him. The player, like the actor — at least in part — can leave no satisfactory memorial of the highest reach of his attainment; we must depend on the differenced accounts of the listener. Fortunately for Liszt, his playing is the least part of his claim to remembrance. One sees how encyclopædic Mr. Huneker's account is: he tells of Liszt the man, of his art and character, of his work as a composer, of his life at Rome, Weimar, Budapest; he shows us Liszt mirrored by his contemporaries, a great collection of critiques and estimates. He follows in the footsteps of Liszt, and describes from actual visitation his haunts and abiding places; he gives an account of his great pupils, and of the modern players who have followed the paths indicated by the wonderful forerunner; he illuminates the subject everywhere by his vigorous style, his familiarity with musical affairs, and by his genuine insight. We may quote one of his picturesque statements.

"Liszt's music is virile and homophonic despite its chromatic complexities. Instead of lacking in thematic intention he was, perhaps, a trifle too facile, too Italianate. . . . Liszt was less the master builder than the painter; color, not form, was his stronger side. . . . In musicianship Liszt had no contemporary who could pretend to tie his shoestrings, with the possible exception of Felix Mendelssohn. And in one particular he ranks next to Bach and Beethoven — in rhythmic invention; after Bach and Beethoven, Liszt stands nearest as regards the variety of his rhythms. His Eastern blood — the Magyar came from Asia—may account for this rhythmic versatility. It is a point not to be overlooked in future estimates."

No student of Liszt should fail to make the acquaintance of this book. It contains much bibliographical information, has a copious index, is admirably printed, and has many and interesting illustrations.

LOUIS JAMES BLOCK.

THE FERRERESQUE STYLE OF WRITING HISTORY.*

Signor Ferrero's new book on "The Women of the Cæsars" may be described, in brief, as Ferreresque: clever, vivacious, unabashed in its dashing attacks on views that have held the ground for centuries, always interesting, and always plausible.

In his first chapter, on "Woman and Marriage in Ancient Rome," Signor Ferrero dwells at some length on the contradiction that strikes the attention of those who become at all acquainted with the life of the Roman nobility — on the one hand, the almost unlimited freedom of the Roman lady, and her approximate equality with man, and on the other the constraint actually laid upon her. The explanation of the contradiction is to be looked for in the force of the strong Puritan tradition which for all the centuries had demanded of the Roman matron industry, frugality, obedience, chastity, self-abnegation, and complete devotion to family and state, and had made her one of the world's supreme examples of womanhood. Her power for the good of the society in which she moved was extraordinary, and the very fact multiplied the influence of her slightest deviation from the path of absolute rectitude. This is why the women of the Cæsars appear so prominently in the history of early imperial times.

The key with which Signor Ferrero unlocks the door to the mysteries of conduct among the imperial ladies and gentlemen is *politics*. From Livia the wife of Augustus to Agrippina the mother of Nero, with few exceptions, political ambition, often elevated into patriotic devotion, is the mainspring of action, even when the action is unwise. Personal inclination has little to do with imperial marriage. Even Augustus's hasty wooing of Livia, involving her sudden divorce from Tiberius Claudius Nero, attributed in the "Greatness and Decline of Rome" to passion, is seen by the historian, in the light of more careful consideration, to have been due merely to the calculating Emperor's desire to establish his position by allying to him the ancient and influential house of the Claudii.

Having found the key, Signor Ferrero plies it with industry and effect. Most of the doors fly open with the greatest promptness, and the remaining few yield after a little manipulation. The evidence of the ancient writers, who might be presumed to know something about the events of their own time, is the main obstacle to the use of the bright little instrument; but it is, after all, a matter of no very great difficulty to convict them of ignorance and prejudice. Tacitus is "malignant," and "clouded by undiscerning antipathy." "It seems almost a crime," says the acute modern chronicler of the Julian ladies, "that posterity should virtually always have studied and pondered the immense tragedy of history on the basis of the crude and superficial falsification of it which Tacitus has given us." We are left to draw the charitable conclusion, however, that it is not *quite* a crime, for posterity is not wholly responsible for its fault. Most historians, says Signor Ferrero, are "hallucinated by Tacitus."

Knowing the author's attitude toward Tacitus, the reader will not be surprised when he is told that Tiberius was not a gloomy, jealous tyrant, but a much misunderstood patriot caught in the cogs of circumstance. Agrippina did not crave imperial power for the gratification of her ambition; quite the contrary, she sacrificed herself in marriage to a stupid, difficult, and unpleasant old man, because she saw that the Emperor was in desperate need of a consort of the good old Roman fashion — like herself. She did not secure the adoption of Nero by Claudius because she wished her son one day to wear the purple, but because she wished to minimize the likelihood of disturbance in the State through lack of rulers by giving the imperial family two chances for the succession, instead of one. She did not poison Claudius; and at his death she did not have Nero made Emperor because she loved the son of Claudius less, but Rome more. Nero was seventeen, and Bri-

* THE WOMEN OF THE CÆSARS. By Guglielmo Ferrero. Illustrated. New York: The Century Co.

tannicus thirteen; and she proposed Nero to the prætorians and Senate, not because she preferred her own son to the son of Claudius, but because she feared that if Britannicus were put forward as a claimant he would be refused on account of his youth, and the family would lose its representation on the throne altogether.

Whether the reader accepts all of Ferrero's interpretations or not, he is always interested in them. There are no dull pages in the book, though there are wordy pages with a superficial ring, and once in a while an expression which is barely English. The imperial actors stand forth clearly, and the panorama of ancient life moves briskly. The narrative reads like a novel. Listen to this: "But now, stepping forward suddenly from the shadows to which she had retired, a lady appeared, threw herself between the two contestants, and changed the fate of the combat. It was Antonia, the daughter of the famous triumvir, the revered widow of Drusus." It is not impossible that a search in Tacitus might result in the discovery of this, but it is more probably Signor Ferrero's own picturesque manner of describing the situation. Not every picturesque passage, however, is to be traced to the modern author's lively vision. "It was a calm, starry night" sounds like a sentence from romance, but Tacitus actually says it (XIV. 5) — and Ferrero does not dispute him.

In short, if the reader is not "hallucinated by Ferrero," it is because he shrinks from assuming in every case that what was likely to have taken place actually did take place.

GRANT SHOWERMAN.

BRIEFS ON NEW BOOKS.

Maeterlinck: poet, mystic, and dramatist.

Mr. Edward Thomas, whose life of Richard Jefferies is remembered as a wild and blind dithyramb, has done a creditable and useful piece of writing in his volume on Maurice Maeterlinck (Dodd, Mead & Co.). Some of the faults of the earlier book do indeed reappear: a tendency to quote frequently and at length, not only his author, but also a whole galaxy of authors who have little or nothing to do with the matter in hand; a tendency to revert, now and again, to the pseudo-mystical murkiness and mistaken gusto that spoiled his book on Jefferies. But these faults have been so nearly mastered that it is ungenerous and perhaps unjust to mention them at all. The book is not a life of Maeterlinck — his uneventful life is dismissed with the eighteenth page. The rest of the three hundred pages are devoted to an exposition and casual appraisement of his numerous plays, poems, and essays, from "Serres Chaudes" to "Mary Magdalene." The value of the book lies mainly in the expository chapters, which are often unusually lucid and skilful — though it is somewhat disconcerting to read half of the quotations in French and half in English. In its critical aspects, the book is not so satisfactory; for although the judgments are usually sober enough (the glamor and attenuated feeling of the "Tresor" essays and of the early plays are discussed with an apologetic tone rather than with unbounded enthusiasm), Mr. Thomas does not often commit himself, and when he does he sometimes contradicts himself. Thus, he writes that Maeterlinck's is a voice for the people to hearken to, it is so clear and simple; and later he writes that he has a "vague intangibility." Again, Maeterlinck is throughout the book called a mystic; but at the close he turns out to be a "rhetorician" rather than a "mystic," "though he deals in mystical ideas." These confusions, particularly the latter, are the more unfortunate in that they involve matters of fundamental importance,—for does not Mr. Thomas himself say that "Maeterlinck is the first 'mystic' to appear in an age of science"? Similarly, Mr. Thomas fails to realize what he implies when he says that "he has only failed to create a human character." If Maeterlinck is anything, he is a writer of plays; and what is a writer of plays who "has failed to create a human character"? If M. Maeterlinck has the logic of the Frenchman as well as the sagacity of the Belgian, these things will surely amuse him. The Maeterlinck of the present day, according to Mr. Thomas, is a man who has emerged from the mysterious twilight of the North into the light and warmth of the South; an optimist who accepts our civilization as it is, and looks forward, not to a mystical reawakening of the soul, but to evolutionary development; a man who "explains nothing, but is afraid of nothing, and unashamed of being baffled." For most readers, one is rather surprised to hear Mr. Thomas admit, "he is not bracing, and probably fosters a combination of tolerance and enlightened inactivity." Verily, Mr. Thomas is no longer the rapturous mystic of the Jefferies book, but a man spiritually unsettled (perhaps through the effects of reading Mr. Babbitt's "New Laokoön," quoted on page 164), and on the way to a sober interpretation of life. The book is competently indexed and illustrated.

Environment as a force in human action.

Man's increasing control of nature and his mastery of her Titanic forces, which has developed with such marvellous rapidity during the past generation, is fundamentally changing his relations to the physical configuration of the earth and its varied geographic forms, and modifying, indeed often minimizing, their effects upon his social and national evolution. Modern means of transportation annihilate time and space. Seas and even the great oceans do not prevent quick transit; nor do the Alps protect Italy. An island is no longer a nursery of a distinctive civilization, for the steamships bring the mainland,

perhaps all lands, to its doors. Modern developments in rapid transportation have done much to override the physical barriers which isolate peoples and civilizations, but the printing-press and the telegraph do far more to remove the subtler hindrances to the interchange of ideas and the intermingling of the peoples of the earth. In reading Miss Ellen Churchill Semple's "Influences of Geographic Environment" (Holt) one feels very pointedly the need of a chapter which should adequately set forth the present-day tendency toward the elimination of geographic environment as a predominant factor in man's evolution, by the discoveries of modern science. Her work is replete with a detailed analysis, on the basis of the late Professor Friedrich Ratzel's system of anthropo-geography, of the relations of the configuration of the earth to the evolution of human civilization, — in other words, of geography to history. The German master was a follower of Herbert Spencer, in his emphasis upon the action of the environment upon the course of human development. The present work is less dogmatic in this matter of the organic theory of society and the state, though following in the main the outline of the German original. The underlying motive of the work is still the biological interpretation of history—the pressure of the environment as a moulding force in human action, just as it is in the distribution and differentiation of palms and rabbits. One finds much, in its pages, of location, area, boundaries; of coasts as transition zones, and coastal conditions as determiners of ethnic amalgamations; of seas, rivers, peninsulas, and islands; of plains, steppes, and deserts; of mountain barriers and passes, and of climate as potent factors in shaping the course and limiting or impelling the social and ethnic career of peoples and nations. There is, however, insufficient recognition of another biological aspect of the problem, namely, of the factor of heredity, a counterfoil here as elsewhere in the living world to the effect of environmental factors. In the higher levels and later stages of human evolution, the potency of great leaders and of the influence of ideas are powerful agencies in the control of human action. To the biologist and historian, the work is of unusual interest. The treatment is exhaustive, and the references to original sources abundant and of wide range.

Another book about the Brownings.

Miss Lilian Whiting has given us a chatty and readable story of "The Brownings, Their Life and Art" (Little, Brown & Co.). So much has already been published about these two poets that another book should show some good reason for being. The preface informs us that the author has had the "cordial assent and sympathetic encouragement of Robert Barrett Browning"; also that she has had access to a collection of letters written by Robert Browning to Mrs. Bronson. There does not seem, however, to be any great value in these hitherto unpublished letters. Mrs. Bronson was evidently a cordial and gracious hostess, and Browning's letters to her were those of a grateful and affectionate guest. But they deal with trifling matters, and throw no new light on the man or his work. Miss Whiting goes cheerily on her flowery way, repeating the old stories of previous biographers — even some which have long since been discredited. On one point, however, she has acquired original information. She is able to correct the generally accepted account that Mr. Browning first saw and named the "Sonnets from the Portuguese" at Pisa during the first year of his married life. Mr. Barrett Browning has furnished her this extract from a letter written by his father: "The sonnets were only known to exist, and seen for the first time by the person to whom they were addressed, two or three years after the writer's marriage. This was at Bagni di Lucca, after the birth of our child a few months before. The poems were only printed at my earnest entreaty." Two letters to Kate Field, one from Mr. Browning and one from Mrs. Browning, are new and well worth while. "Browning the husband," — as he now calls himself, assures Miss Field of his pleasure that she (alone in all Florence) has had the insight to discover that Mrs. Browning's "Curse for a Nation" was written for America and not for England. Mrs. Browning reports having received a letter from America, "from somebody who, hearing I was in ill health, desired to inform me that he wouldn't weep for me, were it not for Robert Browning and Penini." Miss Whiting's reportorial instinct carries her beyond the bounds of good taste in frequent and fulsome allusions to Robert Barrett Browning and the titled ladies born of American parents — Marchesa Peruzzi di' Medici (*náta* Story) and Contessa Rucellai (*náta* Bronson). There is no little carelessness in the spelling of Italian names: — "Lurici" for Lerici; "Franceschino" for Franceschini; "Prato Fiortito" (in three places) for Fiorito. The volume is beautifully printed, illustrated, and bound; doubtless it will prove popular with the general reader, even though it adds little to the already existing biographies of the two Brownings.

The climax of the undesirable in psychology.

Professor Flournoy's volume on "Spiritism and Psychology" (Harper), though large, is a condensation of a very much fuller work in the French, and its scope covers recent investigation in the field of that department of "psychical research" which deals with mediums and their varied manifestations. Taken as a whole, the book is distinctly confusing, misleading, and even pernicious. Neither the reputation of its author, nor the evident ability in handling his data, nor the inclusion of meritorious investigations of his own, can offset the logical imperfections of his attitude. It is a case where contributory negligence amounts almost to crime. There is a slurring of the logic at the beginning, which fatally diverges, as the argument proceeds, from truth, to half-truth, to broad error. Professor Flournoy's investigations might well have taken the

shape of the study of mediums in the form of Professor James's "Varieties of Religious Experience." He has, however, confused the value of what such phenomena may mean as personal revelations with the very dubious question of their material verification. Intending to be open-minded on the latter issue, he presently confuses vague theoretic possibilities with practical probabilities, and in the end commits himself as unreservedly to an illogical belief in the so-called "genuineness" of these phenomena as the crudest partisan might have done at the outset. It is this mingling of academic scholarship and psychological insight with a lack of logical foundations, that makes the book unfortunate. The logical fallacy may be brought home by a story which is told of various peoples amongst whom a gift of "second-sight" is a common belief. To test one so gifted, who professed to tell what was going on in a village a few miles away, it was proposed that a man ride over to the village and report as to the truth of this long-distance vision. The messenger returned with the report that So-and-so, who at that particular hour was described as engaged in a certain place in a certain occupation, was at the designated hour elsewhere, and not at all engaged as appeared in the vision. The negative report by no means discouraged his partisans, who replied, "Well, he didn't see very accurately: but isn't it wonderful enough that he should see so far?" Professor Flournoy describes "deceiving spirits" who failed to see accurately, and "beneficent spirits" who happened to hit it right, or remained undetected. The exposition of Paladino is regarded as incidental, and as in no way interfering with the possibility — indeed, with the "genuineness" — of such of her performances as escaped detection. The association of psychology with spiritism has been unfortunate from the first, but may well be said to have reached the climax of the undesirable in the present volume.

Lafcadio Hearn: a Japanese view.

If the world does not learn what manner of man Lafcadio Hearn was, it will not be for lack of material upon which to base opinion. The Japanese view presented by Yone Noguchi in "Lafcadio Hearn in Japan" (Mitchell Kennerley), puts the distinguished writer's personality in a very agreeable light. It is not solely the verdict of the author that the reader is asked to accept. Besides reprinting his "Japanese Appreciation" of Hearn which first appeared in the "Atlantic Monthly," and his impassioned "Defence" of Hearn from Dr. Gould's imputations, which was originally published in the New York "Sun" and the "Japan Times," he gives several chapters of recollections by people who were intimately associated with Hearn. Of these the reminiscences of Mrs. Hearn will be read with the deepest interest. Noguchi believes that her influence upon Hearn was very strong. "It is not a daily occurrence, even in Japan," he assures us, "to see such a woman, whose sweetness of old samurai heart still burns beautifully as a precious incense rising from a holy shrine." In her narration she dwells upon such things as her husband's love for his family and home, his attachment to every tree and flower in his garden, his tender regard for all living creatures, his delight in travel, and his life-hobby — or *doraku* as the Japanese call it — which was the collecting of Japanese pipes that made a sentimental appeal to him. Little glimpses of his domestic life reveal it as of most exquisite quality. "I have," says Mrs. Hearn, "a most beautiful memory of Hearn in his understanding and attitude toward women." He had the keenest sympathy for the people about him, especially those in humble life. The old fisherman of Yaidzu, at whose house he spent many summers, said of him that he was the only perfect man he ever came across, and if we may accept the testimony offered in this volume, Hearn's students held him in the highest esteem and felt for him affectionate regard. It is the finer side of his character that Mr. Noguchi shows us. The book is printed in Kamakura, and, quite appropriately, is bound in Japanese style.

"Scientific mental healing," and other things.

Mr. H. Addington Bruce, who has published two popular works upon obscure phases of mental phenomena, adds a third to the group, under the general title of "Scientific Mental Healing" (Little, Brown & Co.). This is, indeed, its main subject, though it branches over into considerations of secondary personality, of the applications of psychology to law and business, and concludes with a personal appreciation of William James. The volume is, in general, a very successful popularization, and is so because its author has selected topics capable of popular, possibly even of sensational, exposition; yet the tone is reserved, and for the reader who wishes and expects a readable account of some of the most unusual abnormal phenomena in psychology, the book is well designed. It goes into nothing very deeply, presents no new insight, and must of course be somewhat "out of centre" as a reflection of the actual interest of psychologists in these themes. It is, in a sense, unfortunate that popularization must throw the portrayal of present-day science so seriously out of perspective as is the case in psychology. This is due to the ingrained tendency toward mystery, and a certain ancient human inheritance that emphasizes the importance of personally interesting experiences. With due allowance for the very frank catering to these interests, the book proceeds to satisfy this natural curiosity with a less measure of misconception than is usual, and with a more than usual insight in the selection of reliable and well-interpreted cases.

Men and events of the last half of the 19th century.

With socialism for his dominant interest, and travel, journalism, and miscellaneous writing for his minor occupations, with apparently enough of worldly wealth to relieve him from want, and with the happy knack of making friendships with various sorts of men in all quarters of the globe, Mr. Henry

Mayers Hyndman appears, from his autobiographical volume "The Record of an Adventurous Life" (Macmillan) to have derived no little enjoyment from his seven decades of multifarious activity; and his wish to share his experiences with the reading public has resulted in a narrative of rather brisk and stirring quality. Covering the middle and later nineteenth century, his book affords passing glimpses of many celebrities of the period in both Europe and America. Here is his characterization of Mazzini: "Simple, unaffected and direct, with a complete volcano of energy and passion and enthusiasm underlying this seeming quietude of manner, Mazzini gained his influence over men by sheer devotion to his cause, unfailing enthusiasm and courage, and the absence, or so I thought, of any appearance of dictation." Noteworthy is his passing reference to "the monstrous tyranny of Mr. Gladstone and his Whigs in Ireland and their equally abominable policy in Egypt." There is material enough for warm debate in Mr. Hyndman's pages, if one cares to get heated.

A century of history all compact.

Mr. Reynold W. Jeffery's volume on "The New Europe" (Houghton), covering the century 1789–1889, is a compilation prepared apparently for the use of schools. While it is as compact a volume as is consistent with its comprehensive title, additional tables and diagrams, generous footnotes, and bibliographies, are so placed as to simplify the study and assist the memory. There are fourteen genealogical tables, nearly as many diagrams visualizing cause and effect in the sequence of events, bibliographies at the end of each chapter as well as one for the book, a table of contemporaneous events in England appended to at least half the chapters, a series of maps, and many footnotes. The latter are practically all biographical sketches of the briefest sort, so that the student escapes any great personal effort. Indeed, the general plan of the volume seems to be to offer the greatest amount of facts with the least possible effort to acquire them. One may question whether history so carefully predigested and tabulated is likely to appeal strongly to the student. The method doubtless makes for rapid acquisition, but facts easily acquired are often relatively difficult of retention, unless the presentation is unusually forcible and vivid. The book will unquestionably be valuable as a convenient reference work, thanks to the supplementary tables and diagrams, and to its very complete index.

BRIEFER MENTION.

Elizabeth Gibson (now the wife of the distinguished Biblical scholar, Prof. T. K. Cheyne of Oxford University) is the author of numerous booklets, very attractively printed, in both prose and poetry. They range in size from 30 to 40 pages. These are not essays or narratives, or sketches, but collections of brief statements: suggestions and meditations, — with fine spiritual insight,—helpful thoughts respecting life, full of wisdom and comfort. The style is beautiful and the teaching uplifting. These are some of the titles: "Fruits of the Valley," "Blossoms of Peace," "Welling of Waters." They may be had of the author, 17 Parke Road, Oxford. Some American publisher would do well to handle them, as they are admirably calculated to be used as gift booklets.

The many striking poems on President Lincoln offer a tempting field to the anthologist, and Mr. A. Dallas Williams has made a creditable and interesting collection, issued by the Bobbs-Merrill Co., with the title "In Praise of Lincoln." It contains, as far as we have noted, all the best-known poems on Lincoln that have appeared, with others that readers will be glad to have in this association. The poetic level of the volume is on the whole surprisingly high.

Mr. Charles Welsh, the veteran editor and author, whose books for children now number two hundred titles, starts bravely on his third hundred with a volume for the present season entitled "Stories, Books, Plays, and Biographies." It is a portly volume of some 500 pages, containing stories of all nations, the hero and folk stories of all ages, stories of the famous plays, stories of the famous books, and stories of the world's great men and women.

Chicago's educational facilities in the form of schools and colleges and universities, libraries and museums, art galleries, music societies, lecture associations, culture clubs, and numerous other organizations, form the subject of an eighty-page illustrated pamphlet, "Educational Opportunities in Chicago," prepared and freely distributed by the Council for Library and Museum Extension, of which Mr. N. H. Carpenter of the Art Institute is president, and Mr. Aksel G. S. Josephson of the John Crerar Library is secretary.

With the appearance of "Aglavaine and Sélysette," the Dodd, Mead & Co. series of translations from Maeterlinck is virtually complete. Nothing need be said at this time of Mr. Alfred Sutro's well-known and generally admirable gift of translation. To this latest volume in the series Mr. Sutro has prefixed a chapter of gossip and enthusiasm that is highly entertaining (thanks to his boundless gusto) rather than thoughtful. "Pelléas" is "that rare little masterpiece," the "Blue Bird" is profound "without puzzling or bewildering either adults or children"; "Aglavaine and Sélysette" is epitomized in the sentence, "Ah, the strange, pathetic little play, so full of beauty and tenderness!" and "contains a heart-rending scene as effective as any other in all literature." One is compelled to agree with Mr. Sutro's modest avowal that he possesses "no sort of critical faculty."

Mr. Bolton Hall has written a garrulous book on "Sleep" which at all events will not keep the reader unduly awake. "The Gift of Sleep" (Moffat, Yard & Co.) is a case of a book made to the order of an interest unsupported by insight or special knowledge. The theme is treated discursively, digressively, and divertingly; yet it may well be doubted whether there is any need of or demand for this manner of treatment of this type of subject. The treatment extends beyond its primary topic to include general advice of the "Don't worry" order, embodying the superficial optimism in favor with those unaware of the antiquity of "new" thought. The seeking of bliss in ignoring and in ignorance will presently spend its force; and the enduring values of knowledge will assert their unlapsed claim. Under such auspices we shall have better advisory counsel on the conduct of waking occupations and of recuperation alike.

Notes.

King George V. is to enter the ranks of authorship with a volume of public addresses soon to be published under the title, "The King to His People." The volume is to include the celebrated "Wake up, England!" speech.

A hitherto unpublished story by Balzac, entitled "L'Amour Masque," has recently been discovered. The manuscript was given by Balzac to his friend the Duchesse de Dino, and it has since then been preserved among the papers of the family.

The authorized publishers of Francis Parkman, Messrs. Little, Brown & Co., announce for early publication a pocket edition of the complete works, in twelve volumes, bound in limp morocco and illustrated with photogravure frontispieces and maps.

Mr. George Macaulay Trevelyan, whose "Garibaldi and the Making of Italy" was issued recently by Messrs. Longmans, intends shortly to publish a collection of poems dealing with the Liberation of Italy, under the title "English Songs of Italian Freedom."

Messrs. Crowell republish a work by Mr. Ralph Waldo Trine, strangely disguised as to its title—which becomes "En Harmonio Kun la Eterneco"—and correspondingly transformed as to its text. Mr. Frederick Skeel-Giörling is the magician who has wrought this linguistic incantation.

"Democratic England," by Mr. Percy Alden, M.P., is announced by the Macmillan Co. It is a succinct statement of the present position of all of the more important social problems confronting the British electorate to-day. Mr. Alden writes from his own experience and investigations.

The first volume of Mr. George Moore's autobiographic work, "Hail and Farewell," deals with his life in Ireland, of people the author met there and on the continent, and his attitude toward England during the past seven years. Messrs. D. Appleton & Co. will issue the work in this country.

William Clark Russell, the famous writer of sea-stories, died on the 8th of this month, in London. He was born in New York City in 1844, but his life was passed chiefly in England. The list of his sea-stories is long, "The Wreck of the Grosvenor" being perhaps the one most widely read.

The Pennsylvania Society of New York has nearly ready for publication the Report of its Secretary, Mr. Barr Ferree, on the William Penn Memorial erected by the Society in London during the past summer. The volume will be handsomely illustrated, and will contain a full account of the elaborate dedication ceremonies conducted by the Society.

"South America of To-day," a study of conditions, social, political, and commercial, in Argentina, Uruguay, and Brazil, by M. Georges Clemenceau, formerly Prime Minister of France, will be published shortly by Messrs. Putnam. M. Clemenceau's book is sweeping in its scope, embracing as it does an account of the countries, their people, and their institutions.

An unusually interesting meeting of the Massachusetts Library Club was held at New Bedford, Oct. 25. The fine new building of the local public library, a structure costing $275,000, and apparently well worth the outlay, was the scene of the gathering, and its librarian, Mr. Howland Tripp, author of "In Whaling Days," delivered the chief address, on the subject, "Literature under the Whaling Industry." A clam-bake luncheon at Fort Phoenix, Fairhaven, and an inspection of Fairhaven's beautiful library, the gift of the late Henry H. Rogers to his native town, contributed no little to the pleasure of the occasion.

A "Viking Edition" of Ibsen, in thirteen volumes, is announced by Messrs. Scribner. It will be edited by Mr. William Archer, and the translations—his versions having been approved by Ibsen himself—are mostly by him also. Each volume contains introductory notes, explaining the circumstances of the writing of every play. The first two volumes are to appear this month.

Howard Pyle, the American artist and author, died in London, on the 9th of this month, at the age of fifty-eight. Mr. Pyle came early into notice as a magazine illustrator, in which field he developed a striking and characteristic style, especially in color work. He carried the same originality into the illustration of his own books, many of which were for children, and attained a wide popularity.

"New Poems by James I. of England," edited by Dr. Allan F. Westcott, Ph.D., Instructor of English in Columbia University, is an interesting announcement of the Columbia University Press. This volume will contain a complete collection of the King's poems not published during his lifetime. More than one-half of these are from an hitherto neglected MS. in the British Museum, and are now printed for the first time.

George Borrow's correspondence with the officials of the Bible Society, which sent him on that memorable tour of Spain to extend the sale of the Bible in that priest-ridden land, was discovered a few years ago among the Society's archives, and is to be published soon under the editorship of the Reverend T. H. Darlow, Literary Superintendent of the Society. New light on Borrow's picturesque personality is promised from these letters.

In the second posthumous work of William James, just issued by Messrs. Longmans, Green, & Co. under the title "Memories and Studies," is inserted a card from Mr. Henry James, Jr., announcing the collection of his distinguished father's letters for biographical purposes. "Casual or brief letters may have an interest or importance not apparent to the person possessing them," he says, "and news of the whereabouts of any of the late William James's letters will be gratefully received."

The rapid growth of the Harvard library in recent years is attested by the issue of a new edition of "Descriptive and Historical Notes of the Library of Harvard University," in the general series of "Bibliographical contributions," edited by the librarian, Mr. William Coolidge Lane. Twenty new subjects have been found worthy of notice in this later edition, which follows the earlier after only eight years; but even in that short time the library has grown by the addition of 164,000 volumes.

"The New York Medical Journal" of October 14 calls attention, editorially, to Planché's once popular play, "Not a Bad Judge," as containing in its hero, John Caspar Lavater (a character modelled after the German physiognomist of that name), a forerunner of Sherlock Holmes, whose exploits just now are being recalled in connection with the death of Sir Arthur Conan Doyle's one-time instructor, Dr. Joseph Bell, who is supposed to have furnished the novelist with the first suggestion of his famous detective. That Planché, instead, gave this first suggestion is of course not impos-

sible, any more than it is impossible that Voltaire did so with his "Zadig," or any one of a number of writers on inductive philosophy. But Bell was nearer in time and space than anyone else named in this connection, and unless the author chooses to deny the allegation let us rest content with holding that Dr. Bell is the original of Sherlock Holmes.

Another legislative reference library has come into being. An offshoot of the St. Louis Public Library, to be known as the Municipal Reference Branch, and having quarters in the City Hall, lately opened its doors to the public. "With the establishment of the Municipal Reference Branch," writes Mr. Bostwick, the librarian, in a public letter, "no ordinance need be passed and no department of the city government need try any new scheme, measure, or device, without first having full knowledge of what other cities or corporations have done along similar lines, and with what degree of success." Mr. Jesse Cunningham, lately of the State Library at Albany, has charge of this new and promising department of St. Louis's excellent public library.

Boy-scout literature, such as can be found in nearly every public library of any size, or can be easily and inexpensively procured, forms the subject of a handy reading-list prepared by the St. Joseph (Mo.) Public Library. "Scoutcraft," specifically, numbers a dozen volumes in this list, which continues with allied works classified under Woodcraft, Endurance, Camps and Camping, Indians and their Signs, First Aid to the Injured, Signalling, Electricity, Astronomy, Swimming, Fish and Fishing, Animals and their Tracks, Birds, Trees and Plants, Patriotism, Chivalry, Thrift and Good Temper, Stories for Scouts, and Good Magazine Articles. One hundred and twelve titles in all are contained in the list.

LIST OF NEW BOOKS.

[*The following list, containing 152 titles, includes books received by* THE DIAL *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

Autobiographic Memoirs. By Frederic Harrison. In 2 volumes, with photogravure portraits, 8vo. Macmillan Co. $7.50 net.

Memoirs of Theodore Thomas. By Rose Fay Thomas. Illustrated, 8vo, 584 pages. Moffat, Yard & Co. $3. net.

Recollections, Grave and Gay. By Mrs. Burton Harrison. 8vo, 386 pages. Charles Scribner's Sons. $2.50 net.

Memories of Two Wars: Cuban and Philippine Experiences. By Frederick Funston, U. S. A. Illustrated, 8vo, 466 pages. Charles Scribner's Sons. $3. net.

My Naval Career and Travels. By Sir Edward H. Seymour, Admiral of the Fleet. With photogravure frontispiece and other illustrations, 8vo, 444 pages. E. P. Dutton & Co. $3.50 net.

Their Majesties as I Knew Them: Personal Reminiscences of the Kings and Queens of Europe. Translated from the original of Xavier Paoli by A. Teixeira de Mattos. Illustrated, 8vo, 367 pages. Sturgis & Walton Co. $2.50 net.

Recollections of a Parisian, under Six Sovereigns, Two Revolutions, and a Republic (1789-1863). By Dr. Poumiès de la Siboutie; edited by his daughters, A. Branche and D. Dajoury, and translated from the French by Lady Theodore Davidson. 8vo, 422 pages. G. P. Putnam's Sons. $3. net.

Tolstoy. By Romain Rolland. 8vo, 321 pages. E. P. Dutton & Co. $1.50 net.

Michael de Montaigue. By Edith Sichel. Illustrated, 8vo, 280 pages. E. P. Dutton & Co. $2.50 net.

The Romantic Life of Shelley and the Sequel. By Francis Gribble. Illustrated in photogravure, 8vo, 387. G. P. Putnam's Sons. $3.75 net.

Life of James Cardinal Gibbons. By Allen S. Will. Illustrated in photogravure, 8vo, 428 pages. John Murphy Co.

The Early Literary Career of Robert Browning. By Thomas R. Launsbury. 12mo, 212 pages. Charles Scribner's Sons. $1.20 net.

The Fair Ladies of Hampton Court. By Clare Jerrold; with introduction by Walter Jerrold. Illustrated in photogravure, etc., 8vo, 320 pages. Little, Brown & Co. $4. net.

Blucher, and the Uprising of Prussia against Napoleon, 1806-1815. By Ernest F. Henderson, Ph. D. Illustrated, 12mo, 366 pages. "Heroes of the Nations." G. P. Putnam's Sons. $1.50 net.

The Autobiography of Sir Henry Morton Stanley. Edited by his wife, Dorothy Stanley. New and cheaper edition; illustrated, 8vo, 568 pages. Houghton Mifflin Co. $2. net.

HISTORY.

Diary of Gideon Welles, Secretary of the Navy under Lincoln and Johnson. With introduction by John T. Morse, Jr. In 3 volumes, illustrated, 8vo. Houghton Mifflin Co. $10. net.

The Glory that Was Greece: A Survey of Hellenic Culture and Civilization. By J. C. Stobart. Illustrated in color, photogravure, etc., large 8vo, 314 pages. J. B. Lippincott Co. $7.50 net.

Hellenistic Athens: An Historical Essay. By William Scott Ferguson. 8vo, 505 pages. Macmillan Co. $4. net.

With Napoleon at Waterloo, and Other Unpublished Documents of the Waterloo and Peninsula Campaigns; also Papers on Waterloo by the late Edward Bruce Low. Edited, with introduction, by MacKenzie MacBride. Illustrated, 8vo, 262 pages. J. B. Lippincott Co. $3.75 net.

Social Forces in American History. By A. M. Simons. 12mo, 338 pages. Macmillan Co. $1.50 net.

History of German Civilization: A General Survey. By Ernst Richard. 8vo, 555 pages. Macmillan Co. $2. net.

The Annexation of Texas. By Justin H. Smith. 8vo, 496 pages. Baker & Taylor Co. $3. net.

Historical Research: An Outline of Theory and Practice. By John Marvin Vincent. 12mo, 354 pages. Henry Holt & Co.

Between the Lines: Secret Service Stories Told Fifty Years After. By Brevet-Major H. B. Smith. Illustrated, 12mo, 343 pages. New York: Booz Brothers. $1.25.

A History of the President's Cabinet. By Mary L. Hinsdale, Ph. D. 8vo, 364 pages. "University of Michigan Historical Studies." Ann Arbor, Michigan: George Wahr.

GENERAL LITERATURE.

European Years: The Letters of an Idle Man. Edited by George Edward Woodberry. 8vo, 385 pages. Houghton Mifflin Co. $2. net.

The Cavalier Poets: Their Lives, Their Day, and Their Poetry. By Carl Holliday, M. A. 8vo, 320 pages. Neale Publishing Co. $2.50 net.

What to Expect of Shakespeare: The First Annual Shakespeare Lecture of the British Academy. By J. J. Jusserand. 8vo, 24 pages. Oxford University Press, American Branch. Paper.

The Collected Works of Ambrose Bierce. Selected and edited by the author. Volumes VI. to X., comprising Short Stories, Essays, and Fugitive Sketches. 8vo. Neale Publishing Co. Per set of ten volumes, $25. net.

NEW EDITIONS OF STANDARD LITERATURE.

The Posthumous Papers of the Pickwick Club. By Charles Dickens; with illustrations in color by Seymour and "Phiz." 8vo, 928 pages. London: Chapman & Hall.

The Life and Adventures of Nicholas Nickleby. By Charles Dickens; with illustrations in color by "Phiz" and portrait of the author. 8vo, 959 pages. London: Chapman & Hall.

The Tudor Shakespeare. New volumes: As You Like It, edited by Martha Hale Shakford; Henry the Fifth, edited by Lewis F. Mott. Each with photogravure portrait, 18mo. Macmillan Co. Per volume, 35 cts. net.

DRAMA AND VERSE.

Embers, and Other One-Act Plays of Contemporary Life. By George Middleton. 12mo, 192 pages. Henry Holt & Co. $1.35 net.

The Ballad of the White Horse. By Gilbert K. Chesterton. 12mo, 149 pages. John Lane Co. $1.25 net.

The Poems of Francis Orray Ticknor. Edited and collected by his Granddaughter, Michelle Cutlif Ticknor. 12mo, 268 pages. Neale Publishing Co. $2. net.

Ballades and Rhymes: From "Ballades in Blue China" and "Rhymes á la Mode." By Andrew Lang. With frontispiece, 18mo, 250 pages. Longmans, Green & Co.

The Army of Days, and Other Verse. By James Henry MacLafferty. With frontispiece, 12mo, 84 pages. Sherman, French & Co. $1. net.

Lays of the Lakes. By John C. Wright. 12mo, 78 pages. Richard G. Badger.

On Hurley Hills, and Other Verse. By Elias D. Smith. 12mo, 86 pages. Sherman, French & Co. $1. net.

Life Throbs. By Paul Eldridge. 12mo, 59 pages. Poet Lore Co.

FICTION.

Jennie Gerhardt. By Theodore Dreiser. With frontispiece, 12mo, 433 pages. Harper & Brothers. $1.35 net.

Jean Christophe in Paris: The Market Place, Antoinette, The House. Translated from the French of Romain Rolland by Gilbert Cannan. 12mo, 473 pages. Henry Holt & Co. $1.50 net.

The Garden of Resurrection: Being the Love Story of an Ugly Man. By E. Temple Thurston. 12mo, 316 pages. Mitchell Kennerley. $1.30 net.

The Beacon. By Eden Phillpotts. 12mo, 315 pages. John Lane Co. $1.30 net.

The Blood of the Arena. Translated from the Spanish of Vicente Blasco Ibanez by Frances Douglas; illustrated in color by Troy and Margaret West Kinney. 8vo, 386 pages. A. C. McClurg & Co. $1.35 net.

Under Western Eyes. By Joseph Conrad. 12mo, 378 pages. Harper & Brothers. $1.25 net.

The Innocence of Father Brown. By G. K. Chesterton. Illustrated, 12mo, 334 pages. John Lane Co. $1.30 net.

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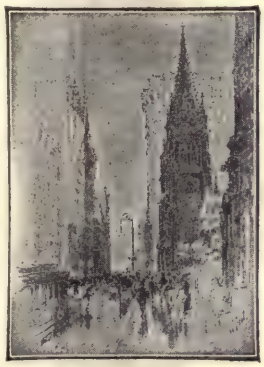

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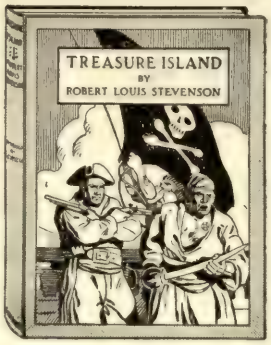

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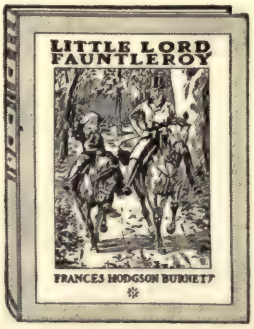

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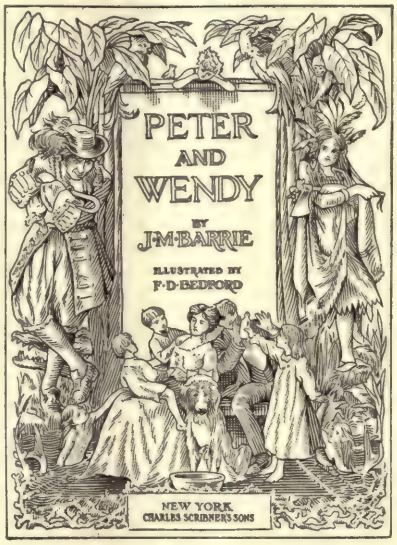

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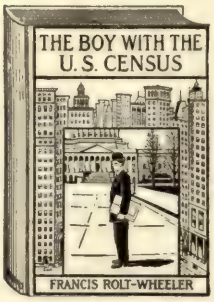

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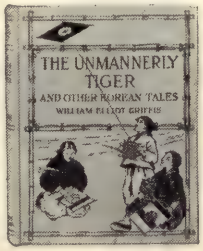

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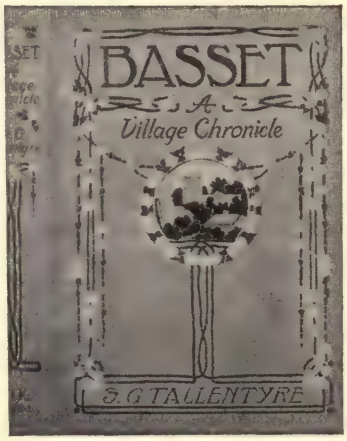

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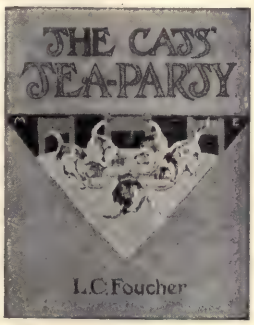

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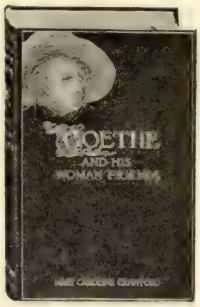

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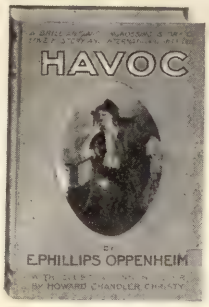

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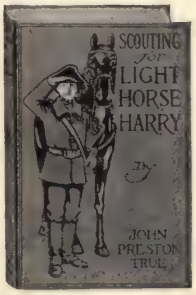

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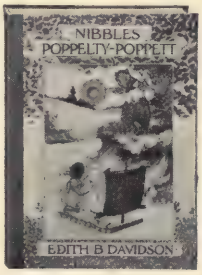

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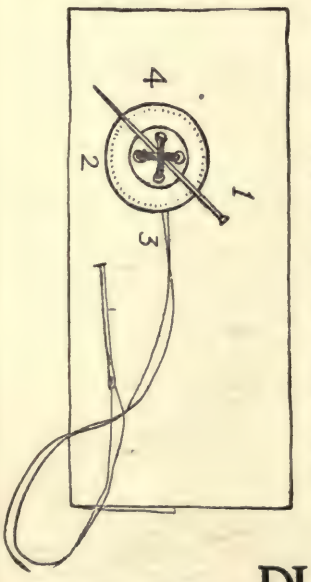

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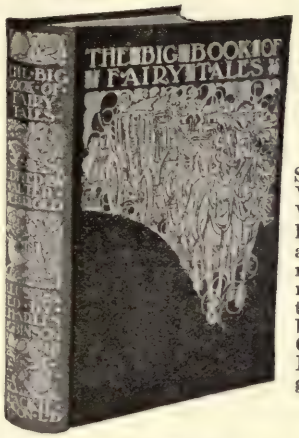

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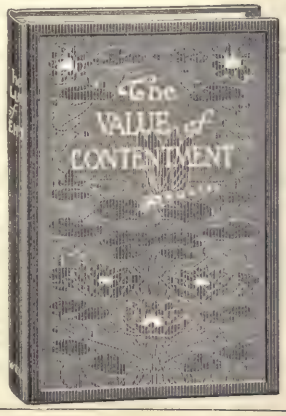

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SHAKESPEARE THROUGH FRENCH EYES.

In providing for an annual lecture on Shakespeare, the new British Academy has assumed an obvious obligation, and taken at least one of the steps needed to justify its existence. Nor could it have done better for the inauguration of this lectureship than to invite M. Jusserand to be the first of its series of speakers. The French Ambassador to the United States has in his own time done what Taine did half a century ago: he has well-nigh put English scholarship to blush by the solidity of his knowledge of our literature, and by the sympathetic powers of exposition which he has applied to the task of increasing our acquaintance with our own intellectual heritage. In his Shakespearean lecture of last July, as now reported and published, he has approached his subject with just the degree of detachment needed to make the most hackneyed of subjects seem almost fresh. We are all the time made conscious of two facts: that he is a foreigner, and that his title is clear to engage in the discussion of our own great poet. Gracefully quoting from Swinburne's well-known passage about the sorts of boats—"from

the paltriest fishing craft to such majestic galleys as were steered by Coleridge and by Goethe" — that have ventured upon the unsounded sea of Shakespearean research, he apologizes for his own expedition in these happy words:

"For an occasion like the present no galley could be too great or too majestic. If it pleased you to select the merest fishing craft, the reason must be that, to come to you, it had to cross the ocean, and this doubtless humored the fancy of a sporting nation. As soon, however, as your invitation reached me, I accepted it, thinking that the best courtesy was not to discuss but to obey, and considering that, for lack of better motives, my coming from the lands further away than 'vexed Bermoothes' was an homage I could offer which was not within the reach of many of my betters."

"What to Expect of Shakespeare" is the title of M. Jusserand's address, and he indicates in a common-sense fashion a few of the things which are not to be expected — things which have led many students, because expecting them, to flounder in metaphysical bogs, and read into the plays all sorts of æsthetic subtleties and intentions which are simply not there. He wrote readily, not groaning in intellectual travail after the manner of Rousseau and Flaubert, and, in the words of his fellow players, "what he thought he uttered with that easiness that we have scarce received from him a blot in his papers." He wrote plays to be acted, to attract audiences, to appeal to the groundlings as well as to the refined, and to produce for their author a competency upon which he might retire to Stratford and end his days as a gentleman. "The idea of his being held later the Merlin of unborn times, the revealer of the unknown, the leader of men of thought and feeling, the life-giver, the pride of his country, never occurred to him, and would probably have made him laugh." We cannot go quite as far as M. Jusserand in asserting that the poet was unconscious of his own genius, for we cannot dismiss the testimony of the sonnets as a mere literary *façon de parler*; but we may readily admit that in the main his aims were practical, but that he did his journeyman work in a spirit which would seem to the average third-rate poet of modern times to denote a lack of self-respect. He was not afraid to make himself "a motley to the view," provided only he could succeed in delighting his audiences.

That Shakespeare has since become all those things to all men that he had little idea of becoming is a tribute to the discernment of posterity rather than to any discoverable purpose in the plays that make manifest his astonishing and opulent genius. They were fashioned, to all outward seeming, to meet the demands of the crowd, — the "boisterous crowd, warm-hearted, full-blooded, of unbounded patriotism, a lover of extremes, now relishing the sight of tortures, now moved at the death of a fly, a lover of the improbable, of unexpected changes, of coarse buffooneries, quibbles, common witticisms easy to understand, loud noises of any sort, bells, trumpets, cannon; men, all of them, of an encyclopædic ignorance." It was a crowd that could swallow anything, and asked only to be amused and thrilled. Hence it was safe to adopt such general rules as that "all antique personages having lived in antiquity are, generally speaking, contemporaries and can quote one another," and that "all distant towns are by the seaside." His public was not disturbed by anachronisms and dislocated geography; why should he permit pedantic scruples to hamper the free flight of his imagination?

We doubt, however, if M. Jusserand does complete justice to the Elizabethan audience. It enjoyed coarseness and brutality and extravagance and buffoonery, but it must also have had a considerable capacity to appreciate the plays it witnessed in their poetical and philosophical aspects. The popularity of Shakespeare would be as unaccountable as that of Aristophanes, upon so narrow a basis as that suggested by our author. His idea is that the beauty and the wisdom of the plays were put into them by Shakespeare to please himself, and not because he had any notion that these qualities would make the plays more acceptable to the public. "To the coarse food his groundlings wanted he added the ethereal food which has been for ages the relish of the greatest in mankind." He did this "because it was in him to do so, because it gave him no more trouble than to put in quibbles, jokes, or massacres, and because experience had shown him that, while it was not at all necessary to success, it did not hurt, and was received with a good grace." But this is too simple an explanation, for if we try to imagine "A Midsummer Night's Dream" and "The Tempest" divested of all that has made them abiding possessions of the race, we cannot think that what would remain would have had much attraction for an Elizabethan audience. In urging this view, M. Jusserand runs counter to what is elsewhere one of his main contentions — that the audience was second only to the poet's genius as a factor in the production of the plays. By what right does he assume that this reaction of public upon producer was effective only in relation to the grosser qualities of the works produced?

"In the course of ages," says M. Jusserand, "while praise and admiration were becoming boundless, an anxious note has been sounded from time to time, the more striking that it came from admirers." Dr. Johnson said: "He sacrifices virtue to convenience, and is so much more careful to please than to instruct that he seems to write without any moral purpose." And Emerson, after admitting that "as long as the question is of talent and mental power, the world of men has not his equal to show," is still impelled to ask: "But when the question is to life, and its materials, and its auxiliaries, how does it profit me?" This is a question that must be met, for the time is long past when the plea of art for art's sake gave it an adequate answer. If we have not gone from the extreme of the Goncourts to the extreme of Tolstoy, we have at least freed ourselves from the narrow notion that art has no concern with morality. We believe, in fact, that morality is the highest concern of art, and its only solid justification; but we have also come to realize that the ethical message need not be obtruded, and, indeed, that the more implicit it remains the more pervasive will be its sub-conscious workings.

All this our author very clearly understands, and states in an argument that could not easily be bettered.

"For compelling hearts to expand, and making us feel for others than ourselves, for breaking the crust of inborn egoism, Shakespeare has, among playwrights, no equal. Here works that supreme power of his: to bestow life, full and real life, on whomsoever he pleases, to delineate character with so great a perfection that such people as he presents to us we know thoroughly, and what happens to them strikes us the more since they are of our acquaintance; not a passing acquaintance, casually made, soon forgotten, but that of men who will accompany us through life, ever reappearing on the slightest occasion or merest allusion, in tears or smiles, moving us at the remembrance of a happiness and of disasters in which we take part though they be not ours. The fate of a Hamlet, an Ophelia, a Desdemona, an Othello, carries, to be sure, no concrete moral with it; the noblest, the purest, the most generous, sink into the dark abyss after agonizing tortures, and one can scarcely imagine what, being human, they should have avoided to escape their misery. Their story was undoubtedly written 'without any moral purpose,' but not without any moral effect. It obliges human hearts to melt, it teaches them pity."

All morality has its source in the springs of human sympathy, and the truest moralist is he who taps those springs most skilfully. Can it be doubted that such an enlargement of our humanity as is wrought within us by the reading of Shakespeare is one of the most potent influences in the shaping of our own conduct for good?

BUYING CHRISTMAS BOOKS FOR CHILDREN.

There are very few parents who go to the bookstores around the holiday season with any clear idea as to what there is or what they want. Consequently, the publishers take a certain advantage of this ignorance, and attract the eye with ravishing covers — a subterfuge similar to the frontispiece with which they catch the interest of the boy or girl. I have watched children in the public library choosing books from the shelves. Little fingers will run through the leaves, searching for the essential action of the story, usually embodied in the illustrations.

Bookbuyers at Christmas time are very much like these youngsters. Bright color halts them before a counter, where they gaze vaguely around them. "Have you something on football?" they ask, remembering Tommy and his wish. But they do not know, after they have seen the book all garnished, whether or not it is the best book to be had on the subject. Someone, other than the bookseller, needs to assure them that Walter Camp is the authority they want and their son wants; that his account of football is excitement and accuracy combined. For, as far as sport is concerned, all boys are authorities.

We want a clearing-house for shoppers who seek children's literature. The two hundred volumes before me as I write suggest this necessity. "Which shall I take?" they ask, "Barbour's or Pier's athletic story?" They would not run much risk in buying either, for books of this order are of average excellence; the game is the thing. I marvel sometimes at the minuteness of detail in these stories; the zest with which the event is followed, whether on the gridiron, the diamond, or the track. I have noted more than once that men who write for children spend all their energies on the exploitation of outward action, on moral qualities made evident by outward attitude. The characters in their books rarely grow; they are lacking in spiritual perspective. Women, on the contrary, pay keener attention to the spiritual growth of their heroines. In any of the series by Stratemeyer or Tomlinson or Dudley, the incidents alone vary; the hero of last year's book is by no means twelve months older in this year's book. But the girls in the stories by Marion Ames Taggart, Etta A. Baker, and others, lengthen their manners with their skirts. That is the essential difference between the masculine and feminine elements in children's literature.

As a constant reviewer of juvenile books, I can very quickly decide upon an arbitrary classification of the two hundred volumes before me. I could have predicted by last year's output what this year's harvest was to be. To anyone in close touch with the situation, it is evident that the publishers are concerned chiefly with two matters: their travellers have told them that the "series" are easy to sell, since young readers find universal satisfaction in

knowing more and more of a particular hero or heroine; and their ledgers tell them that their greatest profit comes when the books they publish are adopted by school-boards as supplementary reading.

It is therefore evident that there is a "trade-mark" value to literature; in fact, if I am not mistaken, the title of "The Little Colonel Series" has been patented. It is also evident that there is an educational style born of the desire to furnish information suitable to different grades of the modern public-school system. Owing to the latter demand, the juvenile market is flooded with books in which history is foreshortened, in which the classics are re-told, in which the "Tales from Shakespeare," made famous by the Lambs, have been added to by zealous hands, anxious to complete the round of the dramas, and with volumes from which the element of cruelty has been weeded as a concession to fastidious minds.

What has been the result? The foreshortened history, the desire to make a concise story of incidents in a man's life, have deprived children of any distinctive biography — a field which writers might consider to advantage. The informative statement, coupled to a narrative style, has produced books of travel not written in direct descriptive manner, but in dialogue form, where the puppet-characters ask impossible questions and receive encyclopædic answers. It is the survival of the "Guide to Knowledge" and of the Rollo manner, with none of the excellences of the Jacob Abbott genius.

Besides being ruled by the text-book demand, children's literature is being over-edited: first, as I suggested, because of ultra-sensitiveness; and second, because of a false ambition to simplify — an ambition forgetful of the fact that a child's comprehension is far in advance of his capacity or his equipment for reading. Again I repeat Lamb's stricture to Godwin, to the effect that nothing should be kept from children but the *disgusting*. This standard would not please the ethical taste of to-day. Even Mr. Howells, in his introduction for the excellent new edition of "Tom Brown's School Days," deplores the fact that such a good school story — the pioneer of its class — should be marred by the beer-drinking habit among students of the mid-Victorian period!

But I am inclined to believe that literature lives because of its vitality; that to remove the soil around its roots enfeebles it; that modern mildness kills it. And when a book of fairy tales is issued, I immediately turn to "Little Red Riding Hood" to see whether or not children are to have the satisfaction of shrinking over the ravenous wolf. There is an educative value in fear! It is desecration to prune a ballad for the sake of the modern peace societies—to omit descriptive lines from poems in the belief that juvenile readers dislike them.

In other words, I would be faithful to the original —even to the extent of turning to the source for all material used by the professional story-teller. Only last year some daring writer pruned Cooper of the parts the writer deemed boresome; thereby he was content in the belief that he quickened the action. Imagine Thackeray relieved of his characteristic and literary padding! The juvenile market is flooded with such perversions. Even though the publisher has to cater to the tastes of all children, rather than to the taste of a particular child, still the copyright law should protect us from spurious volumes, no matter what the educational plea is. In substance, an editor will say: "The poem is given intact, save in those instances where unessential lines are omitted for the sake of simpler action and of greater clarity." That is usually the volume to distrust.

Were I, therefore, "the average shopper," I should first ask for the season's special editions. Perhaps these will be more expensive than are desired. Still, it were better by far to place in the hands of a boy such an edition as Wyeth's illustrated "Treasure Island," than to have him spend his time on a less expensive and more mediocre story. Such an edition as this of Stevenson's classic is a publisher's luxury.

I cannot blame any particular force for the average level of our children's literature. But among the two hundred books before me, I can take pleasure in selecting a no mean proportion of editions — worthy examples of the publisher's art — of which we may be justly proud. I will accept any amount of harmless frivolity for the sake of such an exquisite example of taste and feeling as Boyd Smith's illustrated edition of "Æsop's Fables."

My experience in library work and in the publishing field leads me to believe that children's literature — even more than adult literature — is affected by the economic situation confronting both publisher and author. The former is nearly always disappointed in the sales of those books into which he has put a personal pride in the manufacture. And the publisher is content to expect small profit in such volumes as Rackham's "Peter Pan" and Parrish's "Arabian Nights." But in order to make such enterprises feasible, he is obliged to bring out a considerable number of average books that will have popular sales. On the other hand, the prices paid for children's literature are as a rule so small that an author either has to write two or three books a year, or be content with scarcely sufficient royalty returns to pay for the labor. And because of the small return, the *good* writer is difficult to procure — unless his book can appeal to young and old alike.

Unfortunately, libraries cannot afford to buy expensive editions. Some twenty-five books on my desk — good matter, and mostly permanent — range in price from two to three dollars. This is not the democratic figure, and for sales the publisher cannot depend too largely upon institutional support. Such a volume as Jerrold's "Big Book of Nursery Rhymes," or the same editor's "Big Book of Fairy Tales," is a rare possession, even for a library. Yet in children's literature the most expensive book is oftenest the cheapest in the end. Buyers should remember this.

My ideals are not so high that I would feed the

juvenile mind wholly with what might be called the permanent books, with what the libraries call "non-fiction." There is a class of literature as necessary to the boy or girl as the newspaper is to the man or woman. I believe in the latest story about last year's sensational polar expeditions; I believe in narratives up-to-date in the latest aëroplane novelties. Books on warships, on handicraft, on boat-sailing, are necessary: they are sexless, appealing to boys and girls alike. But I contend that though each year sees the manufacture of many juvenile books, there are but a mere handful of writers who really know how to tell a story or how to present a subject, unless the "series" formula is followed, and unless an educational demand is fulfilled.

I can find nothing pernicious or perverting in the year's product; publishers in this respect protect the public. But since some libraries have removed "Tom Sawyer" from the circulating shelves, and since peace societies have condemned the gun and the sword, and since ethical teachers have deplored the "strong" element in folk-lore, I may not know just what perverting or pernicious means.

Some years ago the sales of "Mother Goose" were materially decreased by the enormous popularity of "Foxy Grandpa." The Sunday newspaper supplement was responsible for this. But I have found for several years past that publishers are desirous of reinstating "Mother Goose," even if they have not succeeded in rescuing Santa Claus from the restraining hand of the non-sectarian public school. This is one example of their readiness to meet any concerted demand on the part of the public. For some time it has been generally advocated that the Kate Greenaway picture-books should be re-issued. The publishers are now doing this, and it remains to be seen whether the demand — mostly of library origin — was legitimate.

These are random thoughts for the buyer of children's books. The Pratt Institute in Brooklyn has an exhibition every holiday season of the best juvenile literature, old and new. Other institutions conduct similar exhibitions. By this means the parent may examine for herself, and become armed and forewarned. Attend these exhibitions, and you will be confronted by much the same array as I now have before me — only more rigorously weeded out, with the addition of the best that has already been printed. There is much that will satisfy the shopper of the present without considering any of the new publications; were the publishers to decide not to accept anything new for several years, still would the libraries have a rich abundance from the books already in stock to choose from.

I take it that if after reading a hundred stories we find any rising above the general level of remembrance, those are the ones to be accounted permanent. Mrs. Wiggin's "Mother Cary's Chickens" and Mrs. Burnett's "The Secret Garden" are of this distinction.

The situation admits of these conclusions: first, that there are very few people writing for children who really know how to write for them; second, that the larger percentage of writers go about their task mechanically, and according to a formula which may be readily learned after reading a few of the "series" books; third, that educational strictures allow of little novelty; fourth, that fact crowds out imagination — in reality, the free play of imagination is not countenanced in modern education; fifth, that the field of biography is unusually poor; and sixth, that books for the kindergarten age are commonplace and scarce.

Dion Boucicault, advising a young playwright to be more concise in his dialogue, said, "Write it as though each word were part of a telegram, and had to be paid for." And, in a way, that is my advice to the Christmas shopper looking for children's books. Choose them as though each one cost two or three dollars. You will then consider more carefully, and your sixty-cent volume or your gay cover or your "catch" frontispiece will no longer be a snare.

MONTROSE J. MOSES.

CASUAL COMMENT.

THE NIGHTMARE OF DEAD BOOKS more and more disturbs the nocturnal slumbers of the "practical" librarian, and he scans the morning horizon in vain hope of the coming of another Omar out of the East to burn his library to the ground and so relieve him of the distracting problem of what to do with the superseded and never-read volumes that occupy so much sorely-needed space. Of course the incineration of the Alexandrian library is all a myth, as we are now taught to believe, but not a few hold that it ought to have been a veritable occurrence if it was n't. Lord Rosebery, as orator at the dedication of the new Mitchell Library building at Glasgow recently, declared himself overcome with a hideous depression in the face of so enormous a mass of useless printed matter, so vast a cemetery of dead books. He urged the wholesale destruction of the accumulated rubbish of centuries; and Mr. Edmund Gosse, in a later comment on his speech, heartily echoed the speaker's sentiments, even going so far as to pronounce the Carnegie libraries that besprinkle the land a "mixed and doubtful blessing." The appraisal of a library by its quantity rather than quality of books is to be deprecated, as Mr. Gosse says; and the discrimination that is needed in order to make a library rich and valuable in the true sense has "produced in our generation," as Lord Rosebery observes, "a new and a high profession — the profession of librarian." But in this increasing demand for the ruthless destruction of books that have passed the stage of active usefulness, there is of course much that is not to be taken seriously. The older and larger libraries serve a distinct purpose in being the storehouses of printed matter that no single student and no small library can afford to own and keep. The least likely book is occasionally called for by somebody somewnere. Therefore let the great libra-

ries of the world retain their vast collections intact, but let the newer ones heed the outcry against dead books and use every possible precaution to acquire none but living and useful ones. Finally, who would undertake to determine, and by what rule, the books that are sufficiently dead to be cast on the funeral pyre?

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THE OLD-FASHIONED DISCURSIVE BOOK-REVIEW, like Macaulay's "Bacon" or "Clive," sweeping in a wide circle around its central theme and bringing into its net all however remotely relevant material within reach, would present a strange appearance in a modern literary periodical. Yet in some such archaic style is written an excellent article on "Famous Autobiographies" in the current "Edinburgh Review," the very organ that did so much toward developing and perfecting the above-mentioned Macaulayesque type of literary criticism and dissertation. The article in question does not even concern itself with any later autobiography than Herbert Spencer's, the others discussed being Cellini's, Gibbon's, and Mill's, and Rousseau's "Confessions" and Goethe's "Dichtung und Wahrheit." The anonymous writer takes occasion to say some things that were worth saying, and that arrest the attention as one turns the leaves. Referring to the common prefatory apology for seeming egotism on the autobiographer's part, he maintains that "there should be no need for such apology," since "there is no sort of reason why egotism should be inherent in autobiography. That it is often found there is due to the fact that most men cannot talk about themselves except egotistically, for the reason that they are egotistical by nature." Somebody has said, or, if not, let it here be said, that the best autobiographies are those that remain unwritten because of the lack of that slight prick of egotism which, our essayist to the contrary notwithstanding, every autobiographer must feel before he will take pen in hand, but the entire absence of which would put the last fascinating touch to one of the most agreeable forms of prose composition.

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MEMORY FOR POETRY seems to be of a somewhat special sort. Macaulay, with his alleged ability to repeat all of "Paradise Lost," certainly had it in a remarkable degree, as he also had memory for much besides poetry—for the names of all the Popes, for instance, in chronological order from the beginning, and for the names of Cambridge senior wranglers from such time as no other man's memory went to the contrary. The questions-and-answers department of many a daily newspaper often produces striking examples of this poetic memory, so to name it for brevity's sake. A journal now before us prints from a correspondent a twelve-stanza poem recalled "from memories of sixty years ago." This sounds at first rather remarkable, or even incredible; but in reality it is the poems of childhood, the Mother Goose rhymes, for instance, learned without effort and often without intention, that are the easiest to reproduce, whereas the laboriously acquired stanzas of yesterday are too likely to be gone to-morrow. What would not some of us give to be able to repeat and to retain a piece of verse after one reading or one hearing, as perhaps we once could easily do? But like a heaped-up market-basket on a jolting cart, the mind spills first the things last committed to its keeping; and if the journey be long enough and jolty enough, precious little but the very earliest memories remains in the bottom of the basket at last.

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FIRE-EATING POETS have been not few or far between ever since Tyrtæus, the lame schoolmaster from Athens, with his martial strains aroused the Spartans to such a pitch of warlike frenzy that, in their desperate struggle with the Messenians, they finally routed the enemy with great slaughter and drove Aristomenes to the hills. In the present deadly encounter between Italy and Turkey, Signor d'Annunzio is playing the Tyrtæus to his armed countrymen. "I fling my laurels at thy feet, O wingless victory!" he cries in his "Song of the Outre-mer." "The hour has come. Thou smilest upon the land thou hast vanquished. To-day, O Italy, thou art mistress of thy destiny! In the shriek of the storm-bird I hear the eagle of Mars. The cannon sings of thee. Victory hovers over the African shore, that sphinxless desert that awaits the plowman and the sower." The gallant Gabrielle hastens home at the call of war, gives up trying to gallicize himself (after writing his "Saint Sébastien" in French) and snatches at the chance to become an Italian Kipling. "Delenda est Carthago!" quoth Cato the Censor, in season and out of season. "Tripoli must be ours!" cries the poet, in stirring metre and resonant rhyme; while at midnight in his guarded tent the Turk lies dreaming of the hour when Italy, her knee in suppliance bent, shall tremble at his power.

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A MATHEMATICIAN'S LITERARY DIVERSIONS have seldom taken so wide a range and displayed so varied a character as have those of the industrious Professor Archibald Henderson One might almost call him ubiquitous as well as industrious; for wherever there is something doing of a sort to appeal to his book-writing fancy, there he is sure to make his appearance, pen in hand. The compelling personality of Mr. Bernard Shaw attracted him, and now we have an elaborate and much-discussed biography of the man. Mark Twain, many years earlier, drew young Mr. Henderson into the charmed circle of his presence, and when the humorist died a book about him was not long in getting itself written by his ardent admirer. The latest employment for this busy pen has been the translating of Professor Emile Boutroux's excellent study of William James; and a goodly company of readers will welcome the book in its English dress. And all the time Professor Henderson, of the University of North Carolina, occupies his studious hours with pure mathematics, giving only the *horæ subsecivæ* to these literary diversions.

SILENCE IN THE LIBRARY, a fragile thing always desired by readers, but not always easily obtainable, is liable to breakage from three chief causes — the human voice, the too forcible closing of doors, and the over-emphatic impact of human feet against the library floor. The second of these disturbing agencies was largely removed when the observant and inventive sexton of a fashionable church (with its full quota of fashionable late-comers) invented the now all but universal pneumatic anti-slamming device which kindly but firmly forbids the door-banger to effectuate his customary bang. The third noise-producing cause was in good part eliminated by constructing floors of non-resonant solidity and spreading them with hemp matting, linoleum, or other noise-deadening material. In this approximation to perfectly soundless flooring the new Springfield (Mass.) Public Library building has achieved something of note. A one-inch thick concrete layer, made of cement (one part), sand (two parts), and sawdust (three-quarters of a part), has been spread over five thousand square feet of floor; and on this sufficiently elastic surface has been laid cork carpeting, which is firmly held in place by nails, the sawdust constituent of the concrete admitting of their use. To walk on such a floor is next to walking on air. Who now will invent a voice-absorbing gas or vapor, harmless to the lungs but an effectual non-conductor of needless conversation, to be diffused through the atmosphere of public reading-rooms?

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THE LATE WILLIAM CLARK RUSSELL is not commonly thought of as a native of this country, but he was born in New York sixty-seven years ago. His father, Henry Russell, is best remembered as the composer of "A Life on the Ocean Wave" and "Cheer, Boys, Cheer," with other popular melodies. His mother was a connection of the Wordsworths, and had enjoyed in her childhood some acquaintance with Coleridge, Southey, and Charles and Mary Lamb. Hence he came legitimately by his artistic and literary instincts. Tales of mad pranks at school and of a disenchanting experience as midshipman in the English navy have come down to us, also some account of his subsequent voyages to all parts of the world, experiences that equipped him for his life-work as writer of tales of the sea. A term of odious service in a stock-broker's office, however, intervened before he was fairly launched in literature. It appears that a blank-verse tragedy in five acts, entitled "Fra Angelo," was among his first serious essays in authorship, and that it was the last play produced by Walter Montgomery before he committed suicide — which may or may not be a commentary on its quality. At any rate, the tragedy failed to score a success at the Haymarket Theatre, and its author abandoned tragic poetry for more cheerful prose. Journalism, unsuccessful editorship, and other experiments in the world of letters, prepared the way eventually for that brilliantly successful series of sea novels that made Clark Russell known wherever English fiction is read.

THE CAUSE OF INTELLECTUAL ADVANCE IN INDIA has suffered loss in the death of Sister Nivedita a few weeks ago, at Darjeeling in the Himalayas. Miss Margaret Noble, as she was known before joining the Ramakrishna Brotherhood about twelve years ago, was born in Ireland forty-four years ago, being the daughter of a nonconformist minister. Becoming interested in education, she had distinguished herself among the "new educationists" in London, and had founded the Sesame Club when Swami Vivekananda, the first really persuasive apostle of the Hindu faith to visit the west, began a series of lectures in the English metropolis in 1895, two years after his memorable appearance at the Chicago World's Fair. In Sister Nivedita's book, "The Master as I Saw Him," published a year and a half ago and briefly reviewed in THE DIAL, it is told how she became a follower of the eloquent Indian missionary, and how she went to India in 1898 and became virtually a member of the order of which he was the head. She is said to have led a life of the greatest simplicity, entirely among the natives, to whom she became known far and wide. The teaching of classes of girls and women was her first work, but her active interest in the general cause of culture and progress in the land of her adoption made her also a widely-known lecturer; and when health failed her she resorted to her pen for the expression of her ideas, her influence extending to every part of the country. It is even believed that to her words, spoken and written, is largely due the present growing hope and expectation of Indian nationality.

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THE AMUSING FUTILITY OF PEN SQUABBLES has seldom been better illustrated than by the recent interchange of acrimonious remarks between "The Spectator" and "The English Review." Each party to the dispute observed, or endeavored to observe, the forms of politeness, until the strain toward the end became too great for weak human nature, and some vehement language was indulged in. "The Spectator" courteously prints the most passionate protests against its alleged assumption of the literary censor's functions, and then proceeds to show that it has simply been allowing the enemy "rope enough to hang himself," and we are invited to contemplate the dangling corpse. On the other side, amid the "torrent of words" (as it is called by the journal against which it is directed) our eye catches the following, which might distress and alarm if it did not move to laughter: "There is a pit fouler than any imagined by Dante, a cesspool bubbling and steaming with corruption and all shining with putrid iridescence of hypocrisy — that pool is English morality, and one of the foul bubbles on it the . . ." In a vest-pocket volume, too attractive for the outward adorning of matter so little tending to edification, though indisputably provocative of mirth, the whole dispute has been reprinted for those who care to read or re-read it. "All the World Loves a Quarrel," with "an introduction to one by D. W. Kittredge," bears the imprint of Marwick & Co. of Cincinnati.

The New Books.

The Intimate Life of Theodore Thomas.*

The two volumes, "Theodore Thomas, a Musical Autobiography," published by Messrs. A. C. McClurg & Co. in 1904, shortly after the great conductor's death, are now followed by another, written and compiled by his widow, Rose Fay Thomas, and dedicated to her brother, Charles Norman Fay, as a tribute to his important service to the organization of the orchestra bearing Mr. Thomas's name. It is dated at "Felsengarten," the New Hampshire country home to which Mr. Thomas was devotedly attached, and which in his later years, after the long battle for higher music was won, became his favorite resting-place.

Mrs. Thomas's preface succinctly defines the scheme of the work. She says: "I have endeavored to confine my own part of the narrative to a simple relation of the sequence of events in his career, and to occasional touches which might reveal something of the deeper and more intimate side of his nature known only to those who shared his home. In describing his achievements, I have used, so far as possible, the words of others—chiefly of eminent professional critics or musicians who personally attended the great musical events under his leadership." Mrs. Thomas also adds: "If therefore some inaccuracies have crept in, despite my earnest care and the six years of research I have devoted to the work, I must crave indulgence because of the great difficulty of the task." From an intimate acquaintance with Mr. Thomas and his work, I feel warranted in stating that these memoirs need no apology on the score of inaccuracy. The author has had all the sources of information as to the life and career of her distinguished husband that are available, and she has made use of them carefully and discriminatingly. The two books present all that is known of him that is interesting to the public. The earlier volumes are historical, reminiscent, and biographical, as well as autobiographical on the musical side, besides containing that remarkable half-century collection of programmes which illustrates his masterly ability as a programme maker and the gradual but sure educational development which accompanied their presentation.

Mrs. Thomas's volume is more intimate, and could only have been written by one who shared Theodore Thomas's home and family relationship and was thus cognizant of his inner nature. So far as his career is concerned, it adds little that was not already known. Its supreme value consists in its presentation of the man himself; and this sheds a clear light upon his professional achievements and the determined and genuinely heroic manner in which he compelled success in the face of apparently insurmountable obstacles and most depressing discouragements which would have appalled anyone of less undaunted resolution and invincible purpose. It clearly shows that he set his standard high, and never allowed any opposition or influence to divert him from the course he marked out when he first entered upon the responsible and laborious task of conducting. Ignorant criticism, popular prejudice, professional jealousies, the rancor of those to whom he would not truckle, financial losses, all were faced and overcome by his indefatigable energy, his sound convictions, his rugged honesty, his knowledge that he was right, and his confidence that the public sooner or later would acknowledge his appeal.

Mrs. Thomas has done her work well. She has effaced herself as far as was possible, and from her intimate knowledge and natural sympathy, as well as by numerous extracts from his notes, diaries, and private letters, has given us a most interesting sketch of Theodore Thomas the man, as he was in his home, among his friends, and in his workroom. We learn of his favorite pursuits, the books he read, his passionate love of nature, his lofty characteristics on the human side, as well as the details of his orchestral administration, his relations to his musicians, the exacting study and scrupulous care he expended in preparation, and the finished performance of his duties at the conductor's desk which never suggested the arduous preliminary labor which led up to it.

The orchestra which he organized and held together through so many years of trouble and vicissitudes still remains and censerves his memory, and still retains the high reputation it made under his leadership, though another hand wields the baton. Theodore Thomas lived long enough to enjoy the fruits of his labor, and to see his long-cherished dream of a permanent orchestra in its own home become a reality. All the world knows and honors him as a musician and conductor. Mrs. Thomas's loving tribute will still further endear his memory by giving those who only knew him as a master of music a clearer view of his noble qualities of heart and soul.

George P. Upton.

* Memoirs of Theodore Thomas. By Rose Fay Thomas. Illustrated. New York: Moffat, Yard & Co.

The Age of Milton in English Literature.*

By completing the seventh volume of their great coöperative enterprise, Dr. Ward and Mr. Waller have attained the half-way mark in the undertaking as it originally was conceived. The transition to the next seven volumes seems to be prepared for in a closing chapter, by Professor Harold V. Routh, on "The Advent of Modern Thought in Popular Literature." In this, the discussion mainly turns upon the literature, if such it may be called, of demonology and witchcraft; as if the destructive effects of modern rationalism were here peculiarly significant. But however the case may be with the perspective either of these sixteen chapters, or of the work as a whole, the seventh volume probably contains more substance having a general interest than any preceding; and it contains more than any subsequent volume is likely to offer, at all events until the fourteenth brings us almost to the actions and personages of our own day.

The interest of the seventh volume is partly due to the absence of an over-refined theorizing about literary movements and tendencies, but to a great extent arises from the number of authors here discussed who are known to the general reader. Professor Moorman leads off with an acceptable chapter on Herrick, Carew, Suckling, and Lovelace, and is followed by the Rev. F. E. Hutchinson, who deals with "the sacred poets," —Herbert, Crashaw, Vaughan, and the rediscovered Traherne. Other names that appear are those of Waller, Denham, and Cowley, Milton, Bunyan, Sir Thomas Browne, Izaak Walton, Hobbes, and Jeremy Taylor. It is true, the pages on George Herbert are not in the style of that American expositor whose name for various reasons never can be dissociated from the name of the poet. It is true also that the discussion of Milton is not from the hand of Canon Beeching, who must be considered the first choice for a treatment of this subject. But there is more than one article, like that of Professor Spingarn on Jacobean and Caroline Criticism, where the selection could not have been more fortunate, the writer being known, and having long been known, for his special attainments in the field. It is the emanations of special competence that alone make a book or chapter glow with real interest.

The sub-title of the volume, "Cavalier and Puritan," perhaps is not well chosen, since the main authors who are treated in it do not in every case fall neatly into one or the other compartment. Milton, for example, who believed in monarchy, yet constrained himself to serve the Commonwealth, had absorbed too much of the culture of Italy to be called with any exactness a Puritan; as he had absorbed too much from the Neoplatonists, and was too much in sympathy with certain Alexandrian tendencies, to be thought of as purely Hellenic, or to be regarded as essentially Hebraic—though a greater than Professor Saintsbury so regarded him.

Professor Saintsbury does not, indeed, appear to have formed any unified notion of Milton as an individual, or even to have recognized the need of trying to form one. That is a negative censure. Since the chapter on Milton ought to have been a powerful, constructive, sympathetic essay, the most noble and serious contribution to the volume, giving life to the whole, one is forced to describe it in more positive terms. I have tried to think of suitable epithets for it other than the words "shallow" and "vulgar," but I regret to say that I have not found them. The author patronizes Milton, he assumes an air of scientific indifference in judging one whom he ought to love and reverence, and—the inevitable result when we estimate a lofty character by the standards of the herd—his criticism tends to be destructive. Milton (who lost his eyesight in the service of his State) "*blended* an excessive and eclectic draught on books and on fancy with an insufficient experience of life." What does "life" mean? "An Aspasia-Hypatia-Lucretia-Griselda, with any naughtiness in the first left out, and certain points in Solomon's [?Lemuel's] pattern woman added, might have met Milton's views. But this *blend* has not been commonly quoted in the marriage market." "The remarkable *blends* of Milton's character which are important to the comprehension of his work require notice." Although "it must not be supposed . . . that Milton's temperament was essentially or uniformly morose," and although "his youngest daughter . . . described him as excellent company, especially with young people," yet "nothing but amiable paralogism can give Milton an amiable character." "His temper may be repellant, and can hardly be attractive." In their substance, the remarks on Milton as a poet are commonplace, and there is no adequate endeavor to show the essential connection between his learning and his poetry, or between his poetry and

* The Cambridge History of English Literature. Edited by A. W. Ward and A. R. Waller. Volume VII., Cavalier and Puritan. Cambridge, England: University Press. New York: G. P. Putnam's Sons.

his prose. We may confine ourselves to a little of what is said about the prose.

"That some of Milton's prose passages are among the finest in English is hardly denied by anybody." But Professor Saintsbury has no time to delay on these. "On the whole, the two sentences, 'Salmasius is an old fool,' and 'Morus is a rascally and vulgar libertine,' represent the whole gist of the two *Defensiones* and their supplements, watered out into hundreds of pages, with floods of bad jokes, trivial minutiæ, and verbose vituperation." The one example of Milton's prose that is quoted in this chapter is taken for the purpose of showing him at his worst; and for an example of those qualities which make serious students of English love his prose we must turn to the article of the Rev. John Brown on Bunyan and Marvell.

Is Professor Saintsbury's Milton the character that was studied and divined by Wordsworth with the loving familiarity of a scholar and the sympathetic insight of a poet? Is this the Milton who should return to teach us not only "virtue," "power," and "freedom," but "manners" as well? Or has Professor Saintsbury forgotten that he is writing for a work that prides itself upon historical perspective? Since he does not always substantiate his sweeping generalizations with convincing evidence, we may answer opinion with opinion, letting the reader take his choice.

"The man," says Coleridge, "who reads a work meant for immediate effect on one age with the notions and feelings of another, may be a refined gentleman, but must be a sorry critic. He who possesses imagination enough to live with his forefathers, and, leaving comparative reflection for an after-moment, to give himself up during the first perusal to the feelings of a contemporary, if not a partisan, will, I dare aver, rarely find any part of Milton's prose works disgusting . . . . These general observations, without meditation on the particular times and the genius of the times, are most often as unjust as they are always superficial."

Professor Saintsbury is, it seems to me, much more in his element in dealing with Sir Thomas Browne in Chapter X., on "The Antiquaries." But his powers and attainments by no means appeal to American readers in such a fashion as to make clear to them why, in this monumental history of English literature, he should have been singled out above all other scholars to write the main articles upon three out of the four chief English poets down to Milton. His warmest admirer could hardly maintain him to be a first-class authority upon either Milton, Shakespeare, or Chaucer. It is a relief to pass from his utterances upon Milton to his article (Chapter IV.) on the "Lesser Caroline Poets," where his previous studies are bound to win him a more respectful hearing.

But it is a greater satisfaction to come to those pages which have been reserved for notice at the close of this review. The career and writings of Bunyan, perhaps, require as much sympathy from a modern critic as do those of Milton. It may be easier, for instance, to pick out "grotesque stories and somewhat coarse passages" from "The Life and Death of Mr. Badman" than to say with understanding that the allegory "yet bears the characteristic marks of Bunyan's genius, and is admittedly a work of power." The Rev. John Brown brings to his task of interpretation the very qualities that the case demands—sympathy, a steady belief in the dignity and high importance of Bunyan's work as a whole, and an exhaustive knowledge of all the details. He has been engaged in the study of his subject for almost half a century. At the end of twenty years he wrote the standard biography of his favorite author, having enjoyed singular advantages in the preliminary research. Twenty years later he edited "Grace Abounding" and "The Pilgrim's Progress" in a volume containing definitive texts of both (1907). And now in fourteen pages of this uneven history he gives us the best account of Bunyan that has ever appeared. Brief though it is, it could hardly be more complete. There is not the slighest evidence of haste, or constraint, or faulty perspective. Everything falls as naturally into its place as if Bunyan himself had moved the pen; so that we may apply to this essay what its author says of Bunyan's masterpiece: "It has been said that 'The Pilgrim's Progress' was the last English book written without thought of the reviewer. . . . But, while the book thus sprang into being, effortless and fair like a flower, it is not wanting in proportion or dramatic unity." Such scholarship as that of Dr. Brown may well be called the plant and flower of light.

LANE COOPER.

MR. S. C. WOODHOUSE'S "English-Greek Dictionary" (Dutton) is mainly of the Attic dialect, although a few Homeric, Herodotean, and Aristotelian words are included. It is a volume of more than a thousand pages, and its use is only for the translation of English into Greek. A remarkably clear typography makes the page unusually inviting.

The Liberator of Italy.*

A year and a half ago the writer had the pleasure of reviewing for The Dial (May 16, 1910) Mr. G. M. Trevelyan's very interesting and useful account of Garibaldi's part in the decisive happenings of 1859–60, entitled "Garibaldi and the Thousand." A previous volume by the same author had narrated "Garibaldi's Defense of the Roman Republic"; while the third and last of the series, "Garibaldi and the Making of Italy"—the book with which this discussion is chiefly concerned—covers the period extending from the capture of Palermo, in June 1860, to the return of the Liberator to his island farm on Caprera, in November of the same year, after the capture of Gaeta and the almost unanimous acceptance of Victor Emmanuel's government through a plebiscite had made United Italy a certainty. As the titles indicate, the series deals not so much with Garibaldi's life as a whole, as with three short periods from his life; and yet the periods are so well chosen and their discussion leads so naturally to incidental treatment of what preceded and what followed, as cause and effect, that we have the whole Garibaldi before us when we are through, with perhaps not a great deal more difference of emphasis than the relative importance of various epochs and incidents justifies.

This concluding volume is happier than its forbears in the time and circumstances of its publication. The world is, for two reasons, especially interested in things Italian at the moment: Italy has this year been celebrating the fiftieth anniversary of her birth, which happy event is dated from the official proclamation of the united Kingdom in 1861; and her campaign against Turkey has in the last weeks turned all eyes toward her. The cynically-inclined might hint that her present activities have little in common with her brave and generous struggles of the earlier date; but it is not necessary to approve in order to be interested, and the new monograph should profit from the date of its publication, widely different as it is in character from the books which commonly depend on the event of the day for their sale. Garibaldi is a remarkable example of a romantically interesting leader who yet accomplishes seriously important results. George Washington and Frederick the Great were builders of nations, as he was; but both were incurably prosaic. Lord Byron is a glorious figure in the annals of Greek liberty, but the liberties of Greece would probably have got on nearly or quite as well without him. The Italian, for all his powerful appeal to the imaginations of men, was in his way one of the world's greatest and most gifted generals. His tactics at the battle of the Volturno form one of the most instructive of lessons in military strategy. It is true that his art had its limitations, that he never showed remarkable abilities except in a certain irregular style of warfare with a small force under his command. He is one of those one-sided geniuses whom God seems to send at a special moment to do a special work which no one else could do. It is true also that he did not show his special abilities in the same degree through his entire active life. As a leader he seemed to fail early, while he was still physically in his prime, and to become as "out of date" on the battle-field as that infinitely pathetic old apostle, his co-worker Mazzini, had long before become in the councils of the nation's builders.

Garibaldi's work during the six months in question was the arousing of Southern Italy and the preparation of Victor Emmanuel's conquest of the Kingdom of Naples. And he was able to smooth the way for this glorious event, not so much by any actual conquest of his own, not so much even by any preparation of men's minds, as by the fear his successes aroused in the breast of Cavour. That astute statesman grew alarmed lest the Dictator of Sicily, if he became dictator of half of Italy as well, would find it neither necessary nor advisable to surrender his hard-won dignity to another, and that Victor Emmanuel might be no nearer the crown of the United Italies if Garibaldi conquered the Kingdom of Naples than if it remained subject to Francis II. And so the strong Piedmontese army marched down from the north to do what Garibaldi and his irregulars had not been able to do; yet all they did was Garibaldi's doing.

The story in its broad outlines is a familiar one; but there are details and undercurrents which this untiring student of obscure and neglected documents is bringing to the light of popular knowledge. Thus we are relieved to learn that the difficulties and disagreements between the Piedmontese government and the Liberator were sometimes more apparent than real. For example, on the 22d of July King Victor Emmanuel sent a letter to the Dictator of Sicily warning him not to cross the Straits of Messina; and with this published letter went another in his own handwriting which was to be privately delivered, and which read as follows:

"Now, having written as King, Victor Emmanuel

* Garibaldi and the Making of Italy. By George Macaulay Trevelyan. New York: Longmans, Green, & Co.

suggests to you to reply in this sense, which I know is what you feel. Reply that you are full of devotion and reverence for your King, that you would like to obey his counsels, but that your duty to Italy forbids you to promise not to help the Neapolitans, when they appeal to you to free them from a Government which true men and good Italians cannot trust; that you cannot therefore obey the wishes of the King, but must reserve full freedom of action."

A comparison of Garibaldi's famous reply with this quiet hint shows that one is but a highly embellished paraphrase of the other. And in the same connection, the incident of the meeting of young Ashley with Cavour is both eloquent and delightful.

"In the course of the morning the Piedmontese vessel *Authion* appeared off Salerno and set ashore Evelyn Ashley, son of the good Lord Shaftesbury, and private secretary to Lord Palmerston. The young man, to the intense delight of his chief, had gone out to spend his holidays with Garibaldi instead of with the partridges. A few days before, Ashley had presented himself to Cavour in Turin, with a letter of introduction from the British Prime Minister, and had asked where he could find Garibaldi. 'Garibaldi! Who is he?' said Cavour, with a twinkle in his eye. I have nothing to do with him. . . . He is somewhere in the Kingdom of the Two Sicilies, I believe, but that is not, you know, at present under my King."

Garibaldi and Cavour were the absolute extremes of hot enthusiasm and calculating shrewdness; but there was never (until the great Premier's death left a delicate task in unworthy hands) any real danger that the enterprise would fail because two distinct agencies were working at it. Professor Thayer's life of Cavour may help us to a more intelligent appreciation of that much-abused kingdom-builder; but Mr. Trevelyan, enthusiastic biographer of Cavour's bitter enemy as he is, has warned us repeatedly that Garibaldi's abuse of the Premier was due in great measure to lack of knowledge of the real facts, and that Cavour, incompatible in temperament and contradictory in policy, was working as earnestly toward the one great end as Garibaldi himself could have been doing.

The author is fond of qualifying Garibaldi as a "poet," and of enlarging on the pleasant touches that give his delightful personality its relief. Thus, Colonel Bosco, sent from the mainland to Sicily to retake Palermo, had boasted that he would enter that city on the horse of Medici, the Garibaldian commander. When Bosco was defeated and captured, Garibaldi decided that poetic justice demanded Medici's entrance into Messina on Bosco's horse; and the pageant went off as he had planned it, with the unhorsed boaster walking at the tail of the column, muttering invectives and pulling his formidable moustaches. The Englishman Peard was frequently mistaken for the Dictator, and on one occasion, when it had seemed excellent policy to encourage the deception, the real Garibaldi greeted the assumed one with "Viva Garibaldi!" and shouts of laughter. And about this severely-documented record of research play the curious masculine figure of the female apostle Jessie White Mario, "that excellent creature of the Lord," Alexander Dumas the well-intentioned but ludicrous, Nino Bixio the fire-eater, given to breaking his best friends' heads and then apologizing in tearful contrition, and a hundred others quite as charming; so that though we have no reason to criticize the historian's plan we cannot help something like disappointment that he decides to stop here with so interesting a theme.

No book of purely human origin ever stood all tests; but it would seem that so thoroughly-done a piece of work as this might have gone somewhat more deeply into the causes of certain conditions which are curtly stated and passed with scant discussion, or without it. Why, to put the question that haunted the reviewer most persistently, should Garibaldi have met with such general support from the civilian population of the Kingdom of the Two Sicilies, while the regular soldiery, even the soldiery of native birth, opposed him almost to a man when they were perfectly free to choose sides? The book is no mere narrative of happenings; it ploughs vigorously through the most stubborn roots of tangled cause and motive; and by the standard it sets for itself, the unanswered Whys are numerous enough to cloud somewhat the pleasant impression of the whole.

ROY TEMPLE HOUSE.

A GREAT BOOK OF WESTERN EXPLORATION.*

It was a happy inspiration of the Champlain Society of Canada to include Hearne's Journey in their series of publications, and a happier one to intrust the editing of the volume to Mr. J. B. Tyrrell, the well-known Canadian explorer. To anyone familiar with the narrative of Hearne's expedition to the Coppermine, it must have been matter for regret that the book

* A JOURNEY FROM PRINCE OF WALES'S FORT IN HUDSON'S BAY TO THE NORTHERN OCEAN, in the Years 1769, 1770, 1771 and 1772. By Samuel Hearne. New edition, with Introduction, Notes, and Illustrations, by J. B. Tyrrell, M.A. Toronto: The Champlain Society.

in its original form was practically inaccessible to the majority of readers, being found only in the larger reference libraries and in a few private collections. Among printed records of famous Western explorations, not one rivals in sheer human interest this story of Samuel Hearne.

Unlike Alexander Mackenzie, Hearne was not a great leader of men, and hardly a great explorer. Mackenzie by his own masterful personality and indomitable energy forced a way through countless obstacles to the shores of two great oceans. His men grumbled at the hardships they were forced to endure, and sometimes lost heart for a time when nature seemed too much for them; but they dared not rebel. They both feared and admired their leader. Hearne lacked neither personal courage nor endurance, but he had little or no control over his unruly native followers. The real leader of his expedition was the remarkable Chipewyan chief Matonabbee, whose attitude toward Hearne seems to have been an odd mixture of affection and contempt. Mackenzie organized and carried out his two explorations without any outside assistance — in fact, in spite of the tacit opposition of the partners of the great fur-trading company to which he belonged. Hearne, on the other hand, was equipped and sent forth by the Hudson's Bay Company, with definite instructions as to what he was to do in every possible contingency. He was, in fact, over-burdened with instructions, as he dryly points out in his Introduction. Nevertheless, if Hearne's actual achievement was inferior to that of Mackenzie, his manner of telling about it is vastly superior. Mackenzie's style is dry and sometimes labored. His one great object was to reach his goal, and he ignored everything that had no direct bearing on his journey or its speedy completion. His men, white and red, were merely pawns in the game. We get no glimpse of their personalities, and hear little of the tribes visited by the way. But Hearne, if he could not control his native companions, took the keenest interest in their individual and tribal characteristics; and his account of the tribes of the extreme North remains to-day, after a lapse of two and a quarter centuries, the best available. He was untiring in his study of the manners and customs of the northern Indians, and never missed an opportunity of questioning them. All this material he preserved in his narrative, and put together with the skill of a born story-teller. He makes us see the things he saw, the places he visited, the native games and ceremonies he witnessed, the men and women he met by the way. There is nothing more graphic in the literature of travel than Hearne's description of the massacre of the Eskimo at Bloody Fall, and nothing more living than his picture of the manly and sagacious chief Matonabbee.

The peculiar appropriateness of entrusting the editing of this edition of the "Journey to the Coppermine" to Mr. J. B. Tyrrell is brought out by Sir Edmund Walker in the Preface:

"Mr. J. B. Tyrrell began his work of exploring in Northwestern Canada in 1880, and during the ensuing fifteen years he made many important additions to our knowledge of the geology and geography of what is still the least known part of Canada. In 1893, accompanied by his brother, Mr. J. W. Tyrrell, as his assistant, he traversed the so-called Barren Grounds from Lake Athabaska eastward to Chesterfield Inlet, and from there his party paddled in canoes down the west shore of Hudson Bay to Fort Churchill. Of the 3200 miles thus traversed, 1650 were previously unsurveyed and unmapped From Fort Churchill Mr. Tyrrell walked eight or nine hundred miles on snowshoes to the southern end of Lake Winnipeg. In 1894 he again crossed the Barren Grounds, this time travelling from the north end of Reindeer Lake to a point on Hudson Bay, about 200 miles southwest of Chesterfield Inlet. Thence he went to Churchill as before in canoes along the open coast. From Churchill Mr. Tyrrell again, by another route, walked on snowshoes to the southern end of Lake Winnipeg. On this journey he travelled about 2900 miles, of which 1750 were by canoe and 750 on snowshoes. Almost the whole journey was through perfectly unexplored country. For the geographical work done in these two years he was awarded the Back Premium by the Royal Geographical Society of London."

In reply to an enquiry whether any other white man had visited the regions described by Hearne, Mr. Tyrell himself writes:

"I happen to be the only one since Hearne who has conducted explorations in the country lying between Fort Churchill and the eastern end of Great Slave Lake and south of latitude 63° N. Except Hearne, I and those who have accompanied and assisted me are the only white men who have crossed that great stretch of country, north of a line between the mouth of the Churchill River and Lake Athabasca and a line between the east end of Great Slave Lake and Chesterfield Inlet. Absolutely the only information that I had about the region when I visited it, other than what I had secured in conversation with Indians, was contained in Hearne's book My last journey was made sixteen years ago, and no white man has since travelled across that country. With the building of the railroad to Fort Churchill, it will doubtless soon be visited. Since I made a survey of Chesterfield Inlet and its vicinity, my brother Mr. J. W. Tyrrell, has crossed from the east end of Great Slave Lake by the Hanbury River to Chesterfield Inlet, making a survey as he went, and the Royal North West Mounted Police have sent parties from the Mackenzie River to Hudson Bay along this route, using my brother's maps as their guide. It is hardly necessary to say that a magnificent field for exploration is still left in that far northern country."

In his admirable Introduction, Mr. Tyrrell has brought together all that could be gleaned from widely scattered sources as to the life and achievements of Hearne. One particularly interesting find is an obituary notice which he discovered in the 1797 volume of the "European Magazine and London Review," and which contains the only known account of Hearne's early life, before he went forth to discover the Coppermine. Hearne's text has been illuminated by a number of valuable foot-notes, those of a geographical or ethnological nature being by Mr. Tyrrell, and those bearing on natural history by Mr. E. A. Preble, of the Biological Survey, Washington, who spent a summer on the west shore of Hudson Bay north of Churchill, and several other seasons in the Mackenzie River country and the region north of Great Slave Lake. To the original illustrations of Hearne's Journey, Mr. Tyrrell has added a number of his own photographs of the Barren Grounds, and several additional maps. Altogether this new edition of one of the most fascinating among the older books of travel is creditable alike to the editor, to his colleague Mr. Preble, and to the Champlain Society.

LAWRENCE J. BURPEE.

A SOUTHERN WOMAN'S RECOLLECTIONS OF SIXTY YEARS.*

"Recollections, grave and gay" is the apt and predictive title chosen for the volume of Reminiscences by Mrs. Burton Harrison. "Grave and gay" incidents are well mingled in this interesting and readable book. The earlier chapters introduce the reader to Virginia before the War, and to several of her aristocratic families, some of whom were kin to Mrs. Harrison. In direct and intimate style she recalls her girlhood as Constance Cary, at Alexandria and Vaucluse, the ancestral home of the Fairfax family. Genealogical data, sometimes seemingly too detailed, are enlivened by racy accounts of romances and festive hospitality. The author explains: "I am making no attempt to record chronologically the events of my modest experience in childhood. I am simply writing down, as they drift to me out of the mists of memory, things about people most familiar to me, thinking it may interest readers as a page torn from old-time chronicles of American social life before the War."

There are occasional reminiscences of universal interest, like the author's recollections of Henry Clay, and her impressions of Abraham Lincoln,—the "power of his personality" and "the summer lightning smile which played over his rugged face" leaving upon her a life memory of the White House levee which she attended, as a young girl, where foreign ministers in regalia crowded against backwoodsmen in flannel shirts and "Sunday coats."

With the first notes of war, and the battles of Bull Run and Manassas, conditions changed rapidly from abundant luxuries and gayety in Southern homesteads to scenes of ruined estates, physical suffering, and mental anguish. One feels the thrill of patriotism and the spirit of undaunted loyalty of the women of the Southland, as Mrs. Harrison portrays their glad exchange of their beautiful homes for shelter in barren inns and wayside cabins, that they might thus be near to nurse and to nourish their wounded soldiers. Vivid scenes are reënacted at the improvised hospitals at Culpepper Court House, and at Camp Winder, where Mrs. Harrison's mother was nurse-in-charge and her daughter Constance was a brave and resourceful attendant.

Many of the Recollections cluster about Jefferson Davis, from his inauguration at Richmond, with enthusiasm and hope, to the scenes of his final arrest, imprisonment, and release. Mr. Burton Harrison, a Virginian by birth and a Yalensian by training, left his position as professor at Oxford University, in Mississippi, to become the private secretary of Jefferson Davis. With deep affection for his chief, and haunting memories of him, Mr. Harrison has related the incidents of the capture of Davis and his staff, and Mrs. Harrison has wisely incorporated portions of this narrative into her volume.

Another dramatic incident is told in Chapter V.—a journey of the young Southern girl and her aunt to Washington to carry family papers and securities, making their way over swollen streams, suffering extreme cold, hunger, and fatigue, compelled to return as prisoners of war, crossing the Rappahannock at wild flood-tide by stepping in the darkness from tie to tie on the railway bridge. Side-lights upon Southern generals are mingled with frank confessions of romantic meetings and the yearnings of girlhood for new "finery." The omens of evil which preceded the marriage of beautiful Hetty Cary and General Pegram, and the tragic sequel in the husband's fatal wound three weeks after the wedding, are related with tender sympathy. In

*RECOLLECTIONS. GRAVE AND GAY. By Mrs. Burton Harrison. New York: Charles Scribner's Sons.

the burning and looting of Richmond perished the author's first published book. With inherited tastes and ambitions, she had contributed, during the War, several tales and verses to Southern periodicals; but her professional literary work was postponed for many years.

The close of the War gave respite from the physical strain, and a feeling of gratitude that her mother and her brother, who had been a midshipman, had escaped fatalities; but she bore a burden of great anxiety for Mr. Burton Harrison during his months of solitary imprisonment at Fort Delaware as an accomplice of Jefferson Davis. After the release of her lover she passed a year abroad with her mother, studying music and preparing for her wedding which took place at her uncle's home in Morrisiana.

The later chapters of this book reveal social New York of the last quarter of the nineteenth century. There are detailed descriptions of local customs, social leaders, and musical and literary clubs. To the home of Mr. and Mrs. Harrison, in proximity to Gramercy Park with its coterie of literary neighbors, came men and women of distinction in varied professions. The attainments of Mr. Harrison in law and statecraft, and the social and literary interests of Mrs. Harrison, are suggested without conceit. Personal glimpses are given of prima donnas and actresses of earlier and later fame—Ristori and Clara Louise Kellogg, Ellen Terry, Booth and Modjeska, Coquelin and Mrs. Fiske. Besides her short stories and longer novels, like the anonymous "Anglomaniacs" which was one of the "best sellers" of its day, Mrs. Harrison has written skilful verses and a few successful plays, notably "The Unwelcome Mrs. Hatch." Her reminiscences include also her service on pioneer boards of hospital visitation, activities in household decorative arts and in amateur theatricals. With a light pen she portrays social life in Washington and London, and a "Loop around Europe" with her husband and son. Interesting acquaintances were also made during the three winters in southern Europe, following the death of Mr. Harrison in 1904. And so the narrative runs on, sometimes seriously and again in the vein of kindly gossip about personalities abroad and at home, until it stops suddenly and yet naturally, with the author's words: "In our busy world, events go on accumulating till there seems no way to call a halt in a chronicle like this save by laying down the pen; and that I proceed to do."

ANNIE RUSSELL MARBLE.

PARIS UNDER EIGHT RÉGIMES.*

"Eight régimes" is perhaps not the way to put it—since two of them were revolutionary. Still, the revolutionary regimen is the most trying of all, when you come to that. The essential point is that we see Paris, in the "Recollections of a Parisian," through the eyes of a "typical" Parisian. It follows, therefore, that Dr. Poumiès de la Siboutie was a provincial born—coming of "an old bourgeois stock in the town of Périgueut." Born on the eve of the great revolution, when he went up to Paris as a medical student, in 1810, he found ruin and desolation.

> "The churches and convents were dilapidated, deserted. On their walls, as on those of many public buildings, could be read the legend: 'National Property. For Sale.' As late as 1833 a like inscription was still to be seen in the southern tower of Notre-Dame."

The young man's disillusionizing impression of Paris, "the city of his dreams," is significant, for he did not go up to the capital in the spirit of a reactionary: on the contrary his father was a republican, albeit a moderate of moderates; and he himself had sung the stirring music of the movement—"Ca ira" and the "Marseillaise." Indeed, when the time came to expel the Bourbons for the second time, the lively Doctor was only too glad to wish Charles X. godspeed—and to credit the good intentions of Louis Philippe, for whose rule he is an apologist. But nothing is more interesting than the manner in which conservatism gains upon the diarist. He sees only crime and futility in the revolution of 1848; and though, later on, he voted to make an emperor of the Prince-President, it is easy to see that his thought was only to steady France,—that he entirely lacked enthusiasm. The last words in this book—the last written by him, that is—express the prayer: "May God protect France!"

But this is not a "preachy" volume, nor one devoted to political theory. On the contrary, what one specifically notes about the author's politics is his liberality—his toleration, his possession of a degree of sweet reasonableness seldom matched in France. One enjoys, in the book, the intimate glimpses into the life of the periods to whose dramatization Balzac devoted himself: from the Revolution through the reign of the Citizen-King. His account of boyhood

* RECOLLECTIONS OF A PARISIAN (Docteur Poumiès de la Siboutie) under Six Sovereigns, two Revolutions, and a Republic (1789–1863). Edited by his daughters, A. Branche and L. Dagoury. Translated from the French by Lady Theodora Davidson. New York: G. P. Putnam's Sons.

impressions of the Revolution, as it occurred in a province, in itself makes the book worth owning. But one enjoys, too, the many unstaled anecdotes of city, salon, court, and hospital. There is great simplicity in the narration. "As I do not aspire to the position of an historian," writes Dr. Poumiès, "and only wish to relate what happened under my own eyes, I will pass at once to the events of February." This sentence suggests better than any word explanation what is the nature of these "Recollections." They are undistinguished by phrase-making or fireworks. On the other hand, they are exceedingly well translated, and there is, besides a general index which I have put to the test, a brief biographical index.

WARREN BARTON BLAKE.

RECENT FICTION.*

Mr. John Oxenham is a novelist who is rarely disappointing, and "The Coil of Carne" is one of the best books he has ever written. It is a fine example of the old-fashioned novel, which makes it particularly refreshing in these days when our fiction is mostly concerned with dull themes taken from contemporary life, and is too frequently disposed to run amuck among the moralities. Here is good romantic stuff, seized upon with zest, and vigorously fashioned into a complication that never permits our interest to flag. The book has many times reminded us of Kingsley's "Two Years Ago," and may not unfittingly be mentioned in the same breath with that fine old specimen of healthy and warm-blooded invention. The period is the same, with the Crimean War for a background, and the west coast for a setting; otherwise there is no definite resemblance. The story begins with the Regency, when Denzil Carron of Carne, slaying a man in a gambling quarrel, finds his only safety in exile, and leaves England never to return. His father, Sir Denzil, hears the news, and realizes that his hopes for his house are forever blighted by this one mad act. Now the son has quite recently been married, and at just this time his wife dies at Carne after giving birth to a boy. But he has also carried on an amorous intrigue with the daughter of the housekeeper at Carne, who believes that she has been made the really lawful wife, and she also gives birth to a boy at about the same time. When Sir Denzil retires to his ancestral home to pass the remainder of his days in grim seclusion from the world, he asks to see his heir, and the two boys are brought in, one by the housekeeper and the other by her daughter, and both women protest that they do not know which is which. There is no doubt whatever that they do know, but they keep the secret, and every effort to discover it is baffled by their stolid resistance. The daughter soon disappears from the scene, to reappear many years later as a famous dancer and the morganatic wife of a Russian grand duke. The boys are named Jack and Jim, and the mystery of their parentage constitutes "the coil of Carne." They have a neglected childhood, and are growing up as young savages, when a new curate comes to the parish, takes them in hand, and makes men of them. They develop into fine specimens of manhood, generous and high-spirited, enter different arms of the service, and lay their hearts at the feet of the curate's sister, who has grown up with them as their playmate. All this time, they believe themselves to be twins, and have no suspicion that there is any mystery about their parentage. Then comes the war in the East, and the latter third of the book tells of their part in the happenings of the Alma and Balaclava and Sebastopol. Jim is one of those who share in the wild charge of the Light Brigade, and afterwards becomes a paroled prisoner in Sebastopol during the siege. The coil is finally cut by a bursting shell, which kills Jack and tears off one of Jim's arms. When he returns to Carne, the old housekeeper is dying, and her last delirious words are these: "So t' rut un's come back, after awl!" This is as near as we ever come to the solution of the puzzle. Many matters essential to the action have been omitted from this brief summary, but we have given enough to show what fine material the author has had to work with, and we wish to emphasize once more the fact that he has put it to splendid romantic use.

The desire of a childless couple for offspring is the motive about which Mr. Robert Hichens has constructed the very voluminous novel entitled "The Fruitful Vine." It is not a motive

* THE COIL OF CARNE. By John Oxenham. New York: John Lane Co.

THE FRUITFUL VINE. By Robert Hichens. New York: Frederick A. Stokes Co.

TODDIE. By Gilbert Watson. New York: The Century Co.

HILDA LESSWAYS. By Arnold Bennett. New York: E. P. Dutton & Co.

A SAFETY MATCH. By Ian Hay. Boston: Houghton Mifflin Co.

THE NINE-TENTHS. By James Oppenheim. New York: Harper & Brothers.

KENNEDY SQUARE. By F. Hopkinson Smith. New York: Charles Scribner's Sons.

THE IRON WOMAN. By Margaret Deland. New York: Harper & Brothers.

which easily lends itself to romantic treatment, and its possibilities hardly justify the five hundred pages which are written around and about it. The couple are an Englishman and his wife living in Rome. The man has forsaken the diplomatic service in a moment of petulance—he had wished an appointment to Vienna, and had been offered one at Stockholm instead—and has become an idler with a gnawing ambition. The woman is an enigmatical beauty, who feels that she cannot retain her husband's love unless she bears him a son, and, that consummation failing, plunges into bridge and other social distractions. This is the situation which is interminably prolonged until the woman at last succumbs to temptation, and enters into an intrigue with an Italian lover. A child is born, and Sir Theodore supposes it to be his own. Then the mother dies, and the truth comes out. The shock of this discovery is modified for Sir Theodore by the realization that his wife's fault had resulted from an excess of wifely devotion, and, conscious of his own shortcomings in the marital relations, he cries, "She was better than I," and there the story ends. As an intimate picture of Roman society, done in great detail, the book is a pronounced success, of much the same sort that was achieved by Marion Crawford in the same field. It has both truth of fact and distinction of style, but it is lacking in the passionate sweep and poetic charm that the author has been able to put into the better of his previous works.

For a quiet study of Scotch character, relieved by humorous glints, a good deal is to be said for Mr. Gilbert Watson's "Toddie." The scene is St. Andrews, and Toddie is the major's caddie. Both are misogynists, but the major shows signs of weakening, and Toddie views with alarm his master's increasing intimacy with Miss Charity of the manse. Her maid Devina is also much concerned about the symptoms exhibited by her mistress, and enters into an offensive and defensive alliance with Toddie to avert the threatened matrimonial calamity. But the outcome is that Toddie and Devina learn something new about themselves, and each of them gives up his most cherished convictions about the other sex. After this defection from the defence, there is nothing for it but that the major and Miss Charity should also pair off. The twofold complication is thus straightened out, and the manner in which it is done is both deft and beguiling.

The chief artistic defect of Mr. Arnold Bennett's "Clayhanger," as we pointed out at the time of that book's appearance, was its failure to account for Hilda's mysterious conduct in deserting Edwin just after they had exchanged the pledges of their mutual love. A brief note informed the latter that the writer was married to one George Cannon, whose name was thus first brought to our attention, and the later accounts of Hilda's life as the keeper of a lodging-house in Brighton gave us to understand that her husband had been a criminal and had left her to look after herself. We were informed at the close that a second novel would clear up the mystery. dovetailing the experiences of Edwin and Hilda. Mr. Bennett has now kept his promise by writing "Hilda Lessways," from which we learn that the heroine had been infatuated with George Cannon from her early girlhood, that she had been secretly married to him, and that it was just after her discovery that her husband had another wife still living that she had yielded to Edwin's suit. This is a little puzzling, for Edwin Clayhanger had never heard the name of George Cannon, although the latter had lived for many years in the neighborhood, and had become rather notorious in more ways than one. So the mystery turns out to have been nothing more than a tricky device on the part of the author to keep the interest in suspense, and necessitate the writing of a second book by way of explanation. Of this second book, we are bound to say that, while it solves the original puzzle, it does so in a rather commonplace fashion, and by no means gives us a counterpart of "Clayhanger" either in psychological penetration or in sympathetic delineation. This "Ring-and-the-Book" method of telling the same story from the view points of different observers is not justifiable unless each new version comes to us as a fresh and vital creation. Mr. Bennett has flagged upon the second "lap," and his "Hilda Lessways" is distinctly disappointing. It makes the impression of a task perfunctorily performed, and is stretched out to the desired length by a forcing process in which resort is had to a great deal of insignificant material. Particularly, it carries beyond all reasonable bounds the device of accompanying the act and the spoken word by a statement of the unuttered thought. We should say that nearly one-half of Hilda's words here printed within inverted commas were not spoken at all, but were only the thoughts that flitted across her consciousness. This sort of thing may be psychologically effective if it is done sparingly, but something should be left to the imagination, and the stuff becomes mere padding as the author here makes use of it. We should still think "Hilda

Lessways" a novel of remarkable power were we not compelled to match it all the time with the extraordinarily high standard of achievement set up by its two great predecessors; it simply falls far short of meeting the test when that inevitable comparison is made. There is yet to be a third novel in completion of the series, and that, we trust, will reveal once more the conscientious artistry and the high creative faculty that proved so overwhelming in "Clayhanger" and "The Old Wives' Tale."

The rectory which is the home of the Rev. Brian Vereker is a very humble abode, for the parish stipend is small, but it is made cheerful by six engaging children having as many pronounced individualities. They are motherless, and the household cares rest chiefly upon the shoulders of the eldest girl, Daphne, who is still in her teens. It is difficult to make both ends meet, but the family all regard poverty as an exhilarating game rather than as a crushing burden. Upon them one day descends in his automobile — *Deus ex machinâ* — Sir John Carr, in boyhood days fag of the Rev. Brian, and now pit-owner, captain of industry, and Member of Parliament. He comes, and he lingers; for aphne, owning less than half his years, allures m, and before he departs she is his affianced wife. It is a rather cold-blooded arrangement, because the girl's chief reason for accepting his suit is that she may be able to provide for the younger members of her family. This explains why Mr. Ian Hay has chosen "A Safety Match" for the title of his story. The marriage does not work very well for a time, because the wife's nature has now been really awakened, and because the husband has for so long cultivated self-control that is not easy for him to unbend. There comes a period of estrangement, and the wife even indulges in a little mild flirtation; but she is sound at heart, and when Sir John's character is at last revealed to her, she makes up for all her previous lack of wifely affection It takes a tragedy to work this consummation, for Sir John is blinded by an explosion in the coal mine which he has entered at great personal risk to save the lives of his imperilled men. One of the best things about this book is its dealing with the vexed problems of labor agitation. There is no sentimentality in the discussion, but instead clear-sighted judgment and kindly humor. There is humor, in fact, everywhere, of the sparkling rather than the gleaming variety, and it makes the book delightful to read.

Strikes are much the same sort of thing, whether they are of colliery men in England, or of garment-workers in New York. It is from one of these cases to the other that we turn when we take up the story which Mr. James Oppenheim has called "The Nine-tenths." Here we have, not an objective view of the matter, but a situation skilfully devised for the purpose of special pleading — no humor, but an overplus of sentimentality. Mr. Oppenheim is dreadfully in earnest, and his vivid picture of the suffering of the poor makes a strong appeal to our sympathies for the time being, but reflection soon shows that his judgment is biassed, and that the practices he approves of are inimical to the sacred principle of individual liberty. The story opens with a description of a fire horror in a printing establishment. The proprietor is made frantic by the disaster, and, although fairly chargeable with nothing more than contributory negligence, feels himself guilty of murder. His one idea is now to devote the rest of his life to the betterment of the working-classes, and so he goes to live in the slums, publishes a socialist newspaper, and becomes a leader in the social warfare of class against class. Incidentally, he well-nigh breaks the heart of the girl to whom he has just become engaged; for, instead of seeking help in her companionship and sympathy, he just deserts her, and leaves her with nothing but her shattered hopes. The fact that she forgives him, and comes to him in the end, does not make his previous conduct any more excusable. The best we can do for him in this connection is to make the charitable assumption that his mind was unhinged for the time being. In this book realism is carried rather far in the matter of both description and dialogue, and, in general, we are offered photography rather than artistic vision.

A mellow tale — which is also a trifle melodramatic — of the South in the forties and fifties, is provided by Mr. F. Hopkinson Smith's "Kennedy Square." The chief figure in this story is St. George Temple, a dear quixotic gentleman of the old school, embodying those fine ideals of courtesy and honor which the author would have us believe were characteristic of good Southern society half a century ago, and which have almost disappeared from our newer civilization. Mr. Smith has preached to us in this strain many times before, but never with greater fervor of expression. And making all proper allowances for the spectacles through which we are apt to view a long vanished past, we have no doubt that life had a more gracious aspect in those bygone days than it presents to us in this bustling new century. St. George is buffeted by fortune in

a way that reminds us of Job, but the sweetness of his temper remains unaffected by adversity, and neither illness nor poverty can rob him of his dignity and poise. His misfortunes follow, in a measure, from his affection for young Harry Rutter, the ostensible hero, whose hot blood gets him into a duel, in consequence whereof, although his antagonist is only wounded, his father disowns him and his sweetheart casts him off. It takes some five hundred pages to close this double breach, for both pride and obstinacy have to be overcome at the cost of much heroic endeavor. Both father and sweetheart suffer a good deal in the process, but they seem fairly to deserve the chastening. An interesting but rather irrelevant episode introduces Poe among the characters, and makes a cruel exhibit of his besetting weakness. The whole story is related in leisurely fashion, and is drenched with harmless sentimentality. In the end St. George's fortunes are restored, the lovers are brought together, and the father becomes reconciled to his son, which is all that anyone could wish to happen.

"The Iron Woman," by Mrs. Margaret Deland, is in a certain sense a sequel to "The Awakening of Helena Richie." At least Mrs. Richie, in beautiful middle age, chastened by experience and the cleansing fires of spiritual conflict, occupies an important place in the new scheme of things, and David, now on the verge of manhood, is still by her side. He is a new David, not altogether what we should have anticipated from the boy who won such a hold upon our affections, but probably a more natural and human figure. The scene is shifted to another Pennsylvania town — a town which has its excuse for being in the iron works of which the widowed Mrs. Maitland is both owner and manager. There are two children — Blair and Nannie — in the Maitland household, the fruit of the widow's two marriages. Then there is Elizabeth Ferguson, orphaned and living near by in the care of her uncle Robert Ferguson, who is the superintendent of the works. Thus we have the group of four young persons and three elders about whose fortunes the story is constructed. Elizabeth is the Helen of the tale, being the prize contested for by both David and Blair after they have grown old enough to make the amazing discovery that girls are something more than playmates. Unfortunately, Elizabeth has a very bad temper; and that is the cause of her undoing. Her repentance is as violent as her rage, but repentance is of no avail when she has cast off David, who is her accepted lover, and hastily married Blair in a moment of pique. How completely the mischief is done will be clear to all who know the author's stern philosophy on the subject of the marriage-bond. Elizabeth has given herself to a worthless man, and her love for David is the central fact of her life; but the thing is irrevocable. The story works up to a powerful climax in which Elizabeth, learning how despicable is her husband, is on the point of taking refuge in David's arms, when she is saved by Mrs. Richie's intervention, whose confession of the misstep that had clouded her own past brings about the necessary revulsion of feeling. It is a sort of salvation that many readers will question, so strongly will their sympathies have been enlisted on the side of the lovers, and so loose is the current philosophy of individualism upon this subject; but we cannot soberly deny that it is a real salvation, based upon the most fundamental principles of social solidarity. We have said nothing thus far about "the iron woman" who gives the novel its title, and yet it is she who dominates all the phases of the complication, and has for us a deeper interest than any of the younger people, or than Helena Richie. Her grim unlovely exterior at first repels, until we gradually become aware of the passionate heart beneath, with its unsatisfied yearning for sympathy and comprehension, and its powerlessness to express what is best and deepest in her nature. This figure is indeed a triumph of characterization, and assures for its creator a place among the masters. As for the richness of the whole book in clear-sighted observation and broad sympathy and wise criticism of the conduct of life, no formal statement can be anywhere nearly adequate to convey more than an inconsiderable fraction of the truth.

WILLIAM MORTON PAYNE.

PROFESSOR RAYMOND MACDONALD ALDEN has compiled, and the Houghton Mifflin Co. have published, a book of "Readings in the English Prose of the Eighteenth Century." It is a big book of more than seven hundred large pages, which means that it can give really adequate representation to the great luminaries of the age (20,000 to 30,000 words each), without neglecting the many lesser writers who need to be known if the literature of the century is to be properly studied. More than two score authors are illustrated altogether, and judicious annotation helps to their understanding without unduly swelling the contents of the volume. The editor draws two "morals" from the study which the work has cost him: first, that the eighteenth century seemed just as degenerate, and for much the same reasons, to those who lived in it, as the twentieth century does to us; second, that Dr. Johnson was its greatest figure, deserving all the respect that we are likely to accord him, and even more.

Holiday Publications.

I.

Books of Travel and Description.

Broadway historically and descriptively treated, and Broadway impressionistically and imaginatively depicted, are the respective themes of two noteworthy books conceived simultaneously but independently, and now making their appearance for all those who wish to be diverted and instructed by contemplating the wonders of the longest and richest and most spectacular street in the world. Mr. Stephen Jenkins makes prominent this superlative attribute of the famous thoroughfare by entitling his learned and detailed study "The Greatest Street in the World: The Story of Broadway, Old and New, from Bowling Green to Albany" (Putnam). He is a member of the Westchester County Historical Society, and has for ten or more years been lecturing in New York and elsewhere on the history of Broadway and its more important landmarks. Now the lecture is expanded into an octavo of five hundred pages, with one hundred and sixty views and six maps. The work is thoroughly well done, and in its pages one can journey from Bowling Green to Albany far more observantly and intelligently than by motor-car or other conveyance.—Mr. J. B. Kerfoot's volume, entitled simply "Broadway" (Houghton), makes its appeal to the imagination and the aesthetic sense. He calls himself an impressionist, and both reading matter and illustrations (supplied by Mr. Lester G. Hornby) are of the impressionist school. The bigness and the busy-ness and the varied picturesqueness of Broadway are impressed upon the reader by both author and artist. Forty-three well-executed drawings, each a full-page plate, make the work notable among the illustrated books of the season. In typography, paper, and binding, the volume is of the best workmanship.

That Brussels and Antwerp are not all of Belgium, or even the most characteristic and variously interesting part, becomes evident upon reading "Some Old Flemish Towns," described and depicted by Mr. George Wharton Edwards. After a most readable chapter on Flemish characteristics there follow not less informing and humanly interesting accounts of Oudenaarde, Alost, Dendermonde, Ypres, Tournai, Lille, Bruges, Douai, Ghent, and other little-visited cities of the wide well-watered plain between the French and the Dutch boundaries. It may not be generally known that there is a flourishing school of literary workers in the Flemish tongue, and their researches seem to be resulting in a complete reconstruction of the history of Flanders. But the Belgians as a class are not great readers of books. The newspapers satisfy their desire for printed matter, and consequently the poets and novelists have to write in some other than the Flemish language in order to find a market for their wares. Mr. Edwards's illustrations, some in variegated hues, others in monochrome, are numerous and good. Both front cover and title-page are brilliant with coats of arms and other ornamentation. The handsome volume bears the imprint of Moffat, Yard & Co.

Visitors to the British Museum are told the number of miles of shelving in the library, how many times the books would belt the globe if laid end to end, how high they would reach if piled upon each other; and at last they are overwhelmed by the statement that, vast as the accumulation is, it is increasing at the rate of twenty thousand volumes every year. Something of the same method of challenging attention by means of the stupendous and imposing is adopted by Mr. Calvert in his book on Spain—a large and glorious picture-book, in two quarto volumes, conspicuous in red and gold. There are over seventeen hundred illustrations, many of them full or half page, including some fifty colored plates from the brush of Mr. Trevor Haddon. In his preface, the author says: "It is from pictures rather than the text that I hope to gain for my book the commendation of the public. . . . As the pages multiplied, the value of the pictorial side became more apparent, with the result that what was commenced as an illustrated book upon Spain has become an album of Spanish views and objects, supplemented with a running commentary of explanation or appreciation of historical and archæological data." It is as a picture book chiefly that the work is to be judged; and we may safely say that no album of Spanish views surpasses it in magnificence. The photographs are both excellent and well selected, showing us all of Spain in rapid and brilliant panorama. The meagreness of the text will readily be forgiven after reading a few samples of guide-book descriptions and historical matter. Much of it has been published before by Mr. Calvert in his "Spanish Series." All, or nearly all, of the photographs seem to be the same as those that he has given us in the former volumes, although here they appear upon a larger and fairer page. The lover of fine books will delight in this beautiful work. (John Lane Co.).

Four strikingly attractive volumes dealing with British rural scenes and rural characters, and appropriately illustrated in color by competent artists, are issued by Messrs. A. C. McClurg & Co. "English Country Life," by Mr. Walter Raymond, is an intimately familiar account of the peculiarities of Sutton (which the reader is at liberty to locate in any county he chooses) and its people and their ways. Characters like Uncle Dick, Old Abe, Micah Dodge, Our Ursie, Mrs. Dark, and Phil Davy, give life and verisimilitude and a genuine rusticity to the short and spirited chapters. Sixteen well-executed illustrations are provided by Mr. Wilfrid Ball, R.E.—"Annals of the Parish, or the Chronicle of Dalmailing during the Ministry of the Rev. Micah Balwhidder. Written by himself. Arranged and edited by John Galt. Illustrated in colour by Henry W. Kerr, R.S.A." To the experienced reader this title reveals, by its transparent concealment, the real character of the book. Probably, indeed, Mr. Galt does not expect to persuade anyone that he himself is not wholly

responsible for the worthy Mr. Balwhidder and the events of his useful life in Ayrshire. The kirk is, of course, next to its minister, the centre of interest in the story, which abounds in character-sketches and incidents of the genuine "kailyard" description. The chronicler closes with "a blessing on all people from on high, where I soon hope to be, and to meet there all the old and long-departed sheep of my flock, especially the first and second Mrs. Balwhidders."—Mr. Mackenzie Macbride's "Arran of the Bens, the Glens, and the Brave" deals with the romantically beautiful but hitherto seldom visited little island just across the Firth of Clyde from Ayr. The history and antiquities and traditions of Arran, with a chapter each to Wallace and Bruce, and appropriate mention of the island's scenic attractions, fill out the volume, which is illustrated by Mr. J. Lawton Wingate, R.S.A. Arran and its folklore and its unsophisticated ways have recently furnished inspiration to John Synge and to Lady Gregory for play-writing purposes, as the Irish Players have so lately made evident to us. — "The Pageant of the Forth," by Mr. Stewart Dick, with twenty-four colored illustrations by about half as many different Scottish artists, has to do with a part of the country very near to Arran and to Ayr. Edinburgh and Leith, Stirling and Dunfermline, Kirkaldy and St. Monans, and other places of historic interest, fill the pages with readable matter. The pictures, though small, are excellent.

Most of the places included in Mr. Egerton R. Williams's "Plain-towns of Italy: The Cities of Old Venetia" (Houghton) have been so little written about by English or American authors as to give his handsome and scholarly volume, the fruit of "three years of continuous study, travel, and labor," a fresh and very inviting appearance among the numerous travel books of the season. History and legend, topography, art, and architecture, with useful hints to intending tourists, make up a volume of six hundred pages, illustrated with half a hundred views, some of them photographed by the author and presenting scenes and objects probably never before focussed by the camera. Among the towns that figure most conspicuously in Mr. Williams's pages are Padua, Verona, Brescia, Vicenza, Treviso, and Bassano. All other pursuits were abandoned by him in order to visit Italy and prepare this companion volume to his "Hill-towns of Italy," issued eight years ago. The peculiar interest of the scenes visited and the book describing them is thus indicated in the preface: "Fascinating, however, as are the countless artistic masterpieces and the picturesque architectural dress of these towns of the Veneto, interesting as are their historical and literary relics and associations, there is still more to interest the stranger, in the natural scenery of their settings and countrysides, and the marked diversity of their appearance, customs, and inhabitants. Let no one associate them, because they are plain-towns, with the ideas of sameness or monotony."

Mr. James Bone, being a Glasgow man but at the same time an ardent lover of historic Edinburgh, thinks himself sufficiently "detached and alien" to view the latter city with something of the impartiality of a foreigner, and so, as it were, to identify his opinions with those of a dispassionate posterity. His "Edinburgh Revisited" (Lippincott) takes the reader on a pleasant ramble through the most interesting parts of the town, while seventy-five pen-and-ink drawings, both full-page and smaller, by Mr. Hanslip Fletcher, greatly aid the imagination in this personally-conducted promenade. Curious historical incidents and scraps of myth and legend enrich the vivacious pages of the book. An almost unknown Bunker's Hill in the New Town is the subject of a half-forgotten story. A chapter on ghosts ministers to the love of the weird and the hair-raising. "There is a peculiar gusto and smack," says the author, "in the intimate details of many of the Edinburgh legends of horror that argue sharp pleasures of the imagination, as though the sensuousness of a people narrowly restrained by a religion that forbade colour and ritual, and a climate grudging of warmth and fruit, had turned inward for dainty feeding." In its generous proportions, substantial paper, large print, wide margins, and, above all, its pictures full of character and "atmosphere," the book's appearance does justice to its literary contents.

So well and favorably known is Mr. Clifton Johnson's "Highways and Byways Series" that little need here be said in description of his "Highways and Byways of the Great Lakes" (Macmillan), which conducts one most agreeably through parts of rural Pennsylania, Minnesota, New York, Wisconsin, Michigan, Indiana, and Ohio, and affords a few glimpses of Canada, especially along the Detroit River. Sixty-three views, chosen with an eye for the distinctive and the picturesque, and clearly reproduced from the author's photographs, illustrate the fifteen chapters of the book. Mr. Johnson enters into frequent conversation with the natives, and his pages are full of native humor. One inhabitant of a not too fertile region on the shores of Lake Superior reluctantly admitted that potatoes could be grown there, but added, "I think the farmers' best chance is to raise grasshoppers and sell the hops." As in other volumes of the series, brief notes for the guidance of travellers are appended to each chapter. Mr. Johnson has become an expert in the kind of unconventional travel-book he so successfully writes and illustrates, and he is certainly helping on the cause whose familiar watchword is "See your own country first."

"They are quite out of the world," said one travelled Briton to certain others of less experience, referring to the Balearic Isles; "there are no tourists; not a soul understands a word of English; and there's nothing whatever to do. If you take my advice you won't go." "So we went." Thus in part runs the "Forewarning" to "The Fortunate Isles: Life and

Travel in Majorca, Minorca, and Iviza" (Stokes), by Mrs. Mary Stuart Boyd, who, with artist-husband and son, enjoyed some weeks of unwonted experience among the primitive people of those sleepy and picturesque Mediterranean islands. Mr. Boyd (A. S. Boyd, R.S.W.) ably seconds with brush and pencil (or pen it seems to be in this instance) his wife's successful attempts to convey some adequate and pleasing notion of Balearic manners and customs and buildings and scenery. Mrs. Boyd is the second adventurous soul this year to invade these islands with book-making intent, Mr. J. E. Crawford Flitch (whose "Mediterranean Moods" was reviewed in THE DIAL of August 16) being slightly ahead of her in bringing forth the fruit of his observant travels. Eight brilliant color pictures, unmistakably Spanish in their atmosphere, and fifty-two pen drawings, both full-page and of smaller size, help the reader to transport himself to the "Fortunate Isles."

Mr. Richard Bagot might almost be called an Italianized Englishman, so many years (more than twenty by this time) has he lived in the country of his choice, so familiar has he made himself with the language and the habits of the natives, and so largely have his studies and writings concerned themselves with Italian subjects. His latest book he entitles "My Italian Year," apparently because he is no hasty visitor, but an all-the-year-rounder in Italy. He begins with some emphatic comments on the ordinary English or American resident's ignorance of the people among whom he lives — his ignorance of the language, of the temperament, of the point of view of the emotional and demonstrative Latins whom he meets, but with whom he is unable or unwilling to mingle. Such defects of comprehension and sympathy Mr. Bagot seems to have corrected in himself, living as he has lived for more than half a lifetime "almost exclusively among Italians of all classes." Hence his book inspires confidence, and one follows with satisfaction and profit his revelations and explanations of the true inwardness of things Italian. He begins with northern Italy, passes through Tuscany to Rome, introduces us to the Neopolitans, or *vice versa*, lingers in Magna Grecia, and is ever full of instructive observation on matters of either current or more lasting interest. Good illustrations from photographs abound. The book, handsomely bound and neatly boxed, is published in this country by Messrs. James Pott & Co.

The life and color of Spain may fairly be said to throb and glow in Mr. Edward Penfield's "Spanish Sketches" (Scribner), a book of most generous typography and spacious margins, of rapidly-delineated scenes and incidents, and of vivid illustrations in the heightened tints that serve well to emphasize the exotic character of the surroundings into whose midst the reader is transported. The color effects rather than the drawing of the artist-author especially impress us, and his three chapters of narrative, "Between Towns in Spain," "Spanish Impressions," and "A Bull Fight," are good reading, except that the horrors of the national pastime will inspire in many a greater aversion than they seem to in the author, whose humanity tends to fall a victim to his art-instinct in watching the stirring spectacle.

A twenty years' residence in Scotland and frequent journeyings through that land of scenic beauty and historic and legendary interest have qualified Miss Josephine Helena Short to put her hand to another book of Scottish travel. "Chosen Days in Scotland" (Crowell) comprises twenty-one chapters of Highland and Lowland rambling and reminiscence, with a considerable section devoted to Edinburgh and its literary associations, and some agreeable pages descriptive of Scott's country, with appropriate extracts from Scottish poets. The Orkneys and the Isle of Skye, off the travelled route of tourists, are visited by Miss Short, who tastefully illustrates her volume with numerous views, chiefly the product of her own camera. The book is both a guide for the traveller and a fireside entertainer for the stay-at-home.

Books about the French capital are always with us, but that by G. Duval, illustrated by J. Gavin, and entitled "Shadows of Old Paris" (Lippincott), differs from most of the rest in deserving shelfroom and a reading. A good deal of history is tucked away in its pages, and the learning which this represents is produced in no ostentatious manner, though with proper gusto. Letter-press and pictures bear a well-balanced relation, and M. Gavin's etchings and pen-sketches are both competently and lovingly executed. Though this is, *Dieu merci*, an old-fashioned kind of place-book, its collaborators show something of youthful zest in their representations of the Palais Royal, "Les Carmes," the Palais des Vosges, St. Gervais, the Seine, Montmartre, and the Narais. Some of the chapters suggest in their titles nothing of the topographic: Ninon de Lenclos, the Marquise de Brinvilliers, the Sorcerers, the Inns (and not always Paris inns alone), furnish excellent subject-matter. Some readers will rejoice that only the frontispiece is in colors!

"California the Beautiful" repeats a novel experiment in book-making of a year ago. Some will remember "The Vanished Ruin Era," Mr. Louis J. Stellman's portrayal, in photo-print and verse, of San Francisco's more picturesque ruins after the great earthquake and fire. In the same way, some of the more striking bits of scenic and architectural California now challenge the artist-photographer's skill, while accompanying each picture are one or two selections, in prose or verse, mostly from western writers, the whole compiled by Mr. Paul Elder and published by his well-known house. As in the earlier work, each illustration, in brownish tint, is mounted on the right-hand page, the left being devoted to literature. Stiff brown paper is used, a stout buckram-and-board binding matches it, and a suitable brown pasteboard box encloses the whole. Among the many authors quoted, there fail not to appear the familiar names of Joaquin Miller, George Wharton James, Gertrude

Atherton, John Muir, Edward Rowland Sill, Ernest Peixotto, Charles Warren Stoddard, and others. The pictures, by a number of photographers, are well chosen and executed.

Intelligent enthusiasm for Italy and the Italians breathes in the well-written pages of Mrs. Tryphosa Bates-Batcheller's truly sumptuous volume on "Italian Castles and Country Seats" (Longmans). "The rare good fortune has been given to me," she writes, "not only to see many of the most beautiful villas of Italy, but to be lavishly and comfortably entertained by their hospitable owners whom I am happy to be able to call my friends. My preparations for this present book have heen a round of joyous happenings, and if my opinions of Italy and the Italians are enthusiastic, it is because I must write of a country as I see it, and of a people as I find them." Enjoying the acquaintance of the royal family and many other persons of distinction in Italy, she takes her readers into the best society with a generosity unequalled except in Ouida's gorgeous romances. Truly it is good reading, and has more verisimilitude than the Ouida novel. The narrative assumes the intimate form of letters to the writer's mother, and is helped out with innumerable views and portraits, some of the former being delicately colored. A fine photographic likeness of Queen Margherita, to whom the volume is dedicated by permission, faces the title-page. The reigning king and queen and many beautiful exteriors and interiors of luxurious country seats are further subjects for the illustrator's art; and our present President's cheerful countenance appears near the end, he being among the fortunate author's illustrious friends.

The appeal of Italy's blue skies and smiling landscapes and splendid architecture is a strong one as made through the pages and the pictures of Mr. W. W. Collins's "Cathedral Cities of Italy" (Dodd, Mead & Co.), wherein the author conducts his readers from Como in the north to Palermo in the south, giving them views and descriptions of twenty-five historic towns, each famous for one or more cathedrals. It is the Renaissance architecture especially that the artist-author seems inclined to regard as "the most intimate expression of the Italian spirit." Accordingly, the works of Brunellesco, Michelozzo, and Cronaca, at Florence, of Palladio at Venice, and Vicenza, of Bramante and, above all, of Michael Angelo at Rome, he particularly admires, while such examples of the Gothic as the cathedrals at Como and Genoa and Milan elicit less enthusiasm. The bright and sunny pictures from the author's brush do not confine themselves to cathedrals. The Ponte Vecchio at Florence, the Bay of Naples, the Isle of S. Bartolommeo, the Arch of Titus, the market-place of Verona, and other picturesque or historically interesting scenes are depicted. The book is of rich appearance, without and within.

Unusually well executed are the colored illustrations, by Mr. Douglas Snowdon, to "The Belgians at Home" (Little, Brown & Co), a book whose author, Mr. Clive Holland, "deals with Belgium and its people," as he tells us, "from the point of view of a rambler who has at various times cycled and travelled many hundreds of miles along its highways and by-ways, and has sought to learn something of its past history, greatness and romance, and to see many of its greatest architectural and art treasures in most of its known, and some of its comparatively unknown, towns and villages." Mr. Holland uses his camera freely and skilfully to illustrate further these highway and byway rambles, thus presenting a volume not unlike, in some respects, the American "Highways and Byways Series" of Mr. Clifton Johnson. An outline of Belgian history from the earliest times to the present forms the opening chapter, after which come descriptions of the people and good accounts of the more interesting places, both seaside and inland. Ghent, Bruges, Waterloo, Louvain, Malines — these and other names, not to mention Brussels and Antwerp, catch even a cursory reader's eye and promise no little entertainment in the chapters devoted to the romance, the charm, and the varied historic, artistic, and architectural attractions of these storied towns and villages.

The beautiful blue Danube has thus far inspired fewer poets and exercised the pens of fewer travellers than has the romantic Rhine. But with increased facilities for making the descent of the longer river, that too should become the theme of both imaginative and realistic composition. Mr. Walter Jerrold, in his book, "The Danube" (Stokes), calls that stream more beautiful, grander, and more fascinating than the storied Rhine. How well he justifies the assertion it remains for the reader to determine by following his course from Donaueschingen to the Black Sea, as described in detail under four heads, "The Upper Danube," "The Austrian Danube," "The Hungarian Danube," and "The Lower Danube." Mr. Louis Weirter contributes thirty beautiful drawings, twelve of them in the hues of nature and presenting the appearance of delicate water-colors. "Imperial Danube's rich domain," as Campbell styles it, has received sympathetic treatment from both artist and author.

Holiday Editions of Old Favorites.

The poet Rogers, at one of his famous breakfasts, is said to have recited from memory more than a page from Dana's "Two Years before the Mast," as a bit of American prose which, he thought, had "more poetry in it than almost any modern verse." Extracts from the book have been chosen by United States oculists for use in the testing of eyes, because of the work's clearness of style and freedom from long words. This deservedly popular classic, which was sold outright by its young author for two hundred and fifty dollars, and which achieved an astonishing circulation both at home and abroad, was bought back by him twenty-eight years after and re-issued with an additional chapter. The present season brings forth two independent reprints of the work. The author's son, the third Richard Henry Dana, edits an elaborately illustrated edition, to

which he adds some most interesting prefatory matter and a supplementary chapter entitled "Seventy-six Years After." The Houghton Mifflin Company, successors to the publishers of the author's edition of 1869, publish the present edition, while Mr. E. Boyd Smith provides the excellent colored illustrations. Useful diagrams are appended showing the several parts of a ship and its equipment, with the technical names, also an index and other valuable matter. The other re-issue of the engrossing narrative bears the Macmillan imprint, and is a fine piece of book-making. An introduction is furnished by Dr. Wilfred Grenfell, himself a one-time deep-sea fisherman in the old-fashioned sailing craft that have now largely given place to "tin kettles," as Jack Tar contemptuously styled the innovation. Mr. Charles Pears illustrates the book with spirited drawings in color.

Pickwick the ever-popular, Pickwick the perennially amusing, whom age cannot wither nor custom stale, reappears in festive array to add to the merriment of the Christmas season. Mr. Cecil Aldin has designed twenty-four full-page plates in color, and nearly a hundred smaller drawings in black and white, to embellish a two-volume edition, in large octavo, of "The Posthumous Papers of the Pickwick Club" (Dutton). In depicting the comical, in details of facial expression, in catching a ludicrous attitude or a laughter-provoking situation, Mr. Aldin shows himself a master not unworthy of a place in the immortal company of those earlier Dickens illustrators, Cruikshank and Seymour, H. K. Browne ("Phiz") and Barnard, Frost and Dalziel, and the other gifted draughtsmen who helped to make the "Household Edition" of the novelist's works so great a success forty-two years ago. So full of character are Mr. Aldin's designs that they needed no addition of lively colors to win approval, however much demanded thataddition is by the present mode. Paper, print, and binding, all are on the sumptuous order in this notable centenary edition (as it may be called) of Dickens's early masterpiece.

No more tastefully illustrated book of verse could be desired than the elaborately artistic edition of Shelley's "Sensitive Plant," edited by Mr. Edmund Gosse, illustrated with much richness of coloring and gracefulness of design by Mr. Charles Robinson, and imported by the Lippincott Co. Mr. Gosse's introduction throws new light on the "Lady, the wonder of her kind," who played the part of "an Eve in this Eden" where grew the sensitive plant. Drawing upon Medwin's notes to a never-published second edition of his life of the poet, he tells us that this paragon of her sex was a certain Countess of Mounteashell, an Irish lady about fifty years of age, of sufficient unconventionality to be welcomed by Shelley and his company as a congenial spirit. The notes on this lady and the editor's gleaning of facts concerning the *mimosa pudica*, or sensitive plant, celebrated by the poet, are interesting. The illustrations, large and small, accompanying the slender thread of text, form the conspicuous feature of the book, and make it one of the most sumptuous gift volumes of the year. The cover design is a thing of beauty, and an ornamented slide-case protects the book from injury.

The same expert illustrator of Thoreau who last year gave us an unequaled edition of "Walden" — Mr. Clifton Johnson — has this year bestowed his sympathetic attention on that almost equally fascinating record of the roaming naturalist-poet, "A Week on the Concord and Merrimack Rivers." Independent to the point of wilfulness in his goings and comings, Thoreau once replied to a friend's invitation to visit him: "Such are my engagements to myself that I dare not promise to wend your way." In wending his own way he is always a picturesque figure in the landscape and an object of unfailing curiosity and interest. Mr. Johnson devotes the opening pages of his volume to a brief mention of some of Thoreau's more marked characteristics as a man, and he provides the succeeding chapters from the naturalist's pen with admirable and appropriate camera views along the route of his wanderings. No fancy pictures could so well have enabled the reader to follow the tourist in imagination from day to day throughout that memorable "week." The clear open type of the book is a joy to failing eyes, and the artistic cover design a pleasure to eyes of every degree of strength. The book is well boxed, and is published by Messrs. T. Y. Crowell & Co.

The fanciful, the grotesque, the gruesome, the beautiful, and the comic enter into the composition of Mr. H. G. Theaker's sixteen colored illustrations to "The Ingoldsby Legends," once more issued by the Macmillans as an unfailingly popular holiday book for children of all ages. It is seventy-one years this winter since the Rev. Richard Harris Barham complied with Bentley's request to collect into a volume sundry tales and jingles, some of which had appeared in "Bentley's Miscellany," The fertile invention and facile pen of "Thomas Ingoldsby," as the author chose to style himself, caused the book to run through its first edition and into a second in 1843; and since then it has undergone nobody knows how many reprintings. The artist of the present edition has allowed his frolic fancy as free scope with the pencil and brush as did the blythe Mr. Barham with the pen.

The fables attributed to Æsop will retain their popularity as long as the poems attributed to Homer, and will probably be much oftener read by the multitude. A new edition of "Æsop's Fables" comes to us from the Century Co., beautifully printed at the De Vinne Press, and illustrated by Mr. E. Boyd Smith in line drawings that very effectively and often humorously tell the story to which each is attached. Full-page plates with ornamental borders and smaller cuts in the printed page intensify the interest of the Fables and help to make them as applicable to the present as they were to the times of the mythical fabulist. A delicately tinted border encloses each page of reading matter. A more

attractive presentation of these immortal apologues could not be desired.

Colored pictures of pleasing design, and, while bright and cheerful, reproducing the neutral tints so predominant in our every-day life, adorn the several volumes of the "Burlington Library" (Little, Brown & Co.), which includes, thus far, "Cranford," "The Vicar of Wakefield," "The Essays of Elia," "A Tale of Two Cities," and "The Imitation of Christ." The old-fashioned charm of Mrs. Gaskell's ever-delightful story is well matched by the grace and the atmosphere of rural quiet and happiness in Miss Evelyn Paul's dainty illustrations. But it is unnecessary to commend each volume of the set separately, the other illustrators of which are Miss Margaret Jameson, Miss Sybil Tawse, and Mr. Sep. E. Scott, while the "Imitation" is embellished with reproductions from the old masters. Each book has a paper wrapper with a colored picture, and each is boxed separately and sold separately.

"The Virginian," Mr. Owen Wister's most popular book, celebrates its decennial anniversary by appearing in a new specially illustrated edition. To the pictures by Mr. Charles M. Russell, which depict to the eye scenes and characters so adroitly delineated by the pen, are added a number of the late Frederic Remington's masterly drawings of cow-boy horsemanship and that life of the plains that will soon become ancient history. Cheyenne still stands in the very heart of the region chosen by Mr. Wister as the scene of his realistic narrative of life in cattleland; but the picturesque figures he has made live and move before our eyes have vanished forever. Lin McLean and Scipio le Moyne and Trampas and the nameless "Virginian" live henceforth only in the novelist's pages; and they have taken a new lease of life in this latest edition (with its added illustrations and colored frontispiece) of "The Virginian: A Horseman of the Plains" (Macmillan).

Browning lovers will welcome the beautiful edition of "Dramatis Personæ, and Dramatic Romances and Lyrics" issued by the Houghton Mifflin Company in uniform style with their last year's edition of "Pippa Passes, and Men and Women," and, like that, beautifully illustrated in color by Miss E. Fortesque Brickdale. The text of the poems is that of their first publication, with some exceptions referred to in a "Publishers' Note." "Saul" is omitted, as it was included in the above-mentioned companion volume. The book is an admirable pocket-volume, leather-bound and free from stiffness. The ten illustrations catch the spirit of the poems, and exhibit skill and taste.

Tennyson's "In Memoriam" and "The Princess," in type that is bold but not too bold, and provided with eight graceful pictures in tint by Mr. Frederick Simpson Coburn, are published by the Putnams in two volumes — a volume to each of the poems — sold separately. Introductory matter has been selected from Mr. Stopford A. Brooke's "Tennyson: His Art and Relation to Modern Life," and Mrs. Elisabeth Luther Cary's "Tennyson: His Homes, his Friends, and his Work." The volumes are of pleasing design, but faulty in their unwillingness to open easily and lie open. However, we have met many worse offenders in this respect.

No Christmas season would be complete without its specially illustrated edition, or editions, of Dickens's "Christmas Carol." And on this, the eve of its author's centenary, a revival of the ever-popular tale is most timely. A handsome reprinting of the little classic, on heavy paper, with wide margins and a baker's dozen of colored illustrations, comes from the Crowell Co., Miss Ethel F. Everett being the artist in this instance, and her pictures having a rather unusual character. The fantastic rather than the realistic is their note. The cover, with its representation of Tiny Tim on the front, is peculiar as well as artistic.

Holiday Art Books.

"Turner has some golden visions, glorious and beautiful. They are only visions, but still, they are art, and one could live and die with such pictures." So said the visionary's fellow artist, John Constable, as quoted by Mr. C. Lewis Hind in his sumptuous quarto, "Turner's Golden Visions" (Dodd), which reproduces in color fifty of the master's paintings. In sixty short chapters the author gives the story of Turner's life and the development of his art. It appears that Ruskin's idol has been also the object of Mr. Hind's ardent admiration from boyhood up, and so his book proves to be something far other than a mere compilation or piece of perfunctory hack-work. Understanding and sympathy speak in its pages, and though he quotes freely from other art critics he is never at a loss for a telling word with which to characterize the various canvases and water-colors of Turner's that he takes occasion to discuss. The Turner exhibition of 1906 contributed no little toward an adequate appreciation of that artist's work, such as the present volume contains. Mr. Hind writes: "Ruskin really did a great service to Turner, perhaps even greater than the publication of *Modern Painters*, when he rolled up the 'unfinished' oils and water-colours and deposited them in the cellars of the National Gallery. Our new joy in Turner, the rush of admiration and veneration that came when those golden visions were exhibited in 1906, could never have been had not they been protected from the light for so many years: then, suddenly, to reveal their splendor." Turner's works in general have lost some part of their first brightness of tint, as this unrolling of the Ruskin collection proved. The fifty colored plates in the book, chiefly of paintings in the Tate and National galleries, are splendid examples of such illustration, and not lacking in Turner characteristics.

Little more than a year has passed since the death of Winslow Homer, but it has sufficed for the preparation of a masterly study of the great artist and his work from the scholarly pen of Mr. William Howe Downes. "The Life and Work of Winslow Homer," published by the Houghton Mifflin Co., is a book of generous dimensions, as it had need to be for the

adequate portrayal of one whose services to American art are not to be briefly or hurriedly estimated. One is impressed, in reading about Homer and in scanning his pictures, even in greatly reduced reproduction, with the fidelity of his brush to the thing painted; also with his mastery of the sea as a fertile subject for his art. Of the abundant fruit of his industry the book reproduces, in black and white, many examples, besides giving various portraits and views that appropriately belong to such a biography. Appended lists of Homer's paintings, both in oil and water-color, are provided, with an attempt at chronological arrangement, and bibliography and index follow. Mr. Downes has given us what may well be considered the most important artist-biography of the season.

The Anglo-Welsh artist, Mr. Frank Brangwyn, has already, in the first forty-three years of his life, accomplished so much that is of high excellence as to justify a detailed study of his work, fully illustrated in both color-plates and half-tone reproductions, from the hand of Mr. Walter Shaw-Sparrow. "Frank Brangwyn and his Work" (Dana Estes & Co.) is a handsome volume of quarto size, giving in considerable detail an appreciative survey of the artist's varied handiwork as painter, etcher, decorator, designer of household furniture and of stained glass, and, in short, as master of brush and pencil or other implement of his craft in the production of things beautiful; for Mr. Brangwyn appears to be as many-sided as any of the great masters of mediæval times. His wandering and eventful life, too, is sketched by Mr. Shaw-Sparrow, making the book an interesting narrative apart from its special appeal to art-lovers. Classified lists of Mr. Brangwyn's paintings, sketches, and etchings are appended, as is also a bibliography of writings by and about him; and an index completes the volume. The difficulty of reproducing on the page of a book any large painting is felt by both author and reader; but at least these plates convey a hint of that in the artist's work which has been called by a French critic "a something intensely vivid, a something glowing and irradiating that delights the eye."

Architecture, so far above the merely imitative arts in the esteem of many — Sir Francis Palgrave among them — as to merit the rank of queen, cannot complain of any lack of reverence paid to her in Mr. T. Francis Bumpus's octavo volume, "The Cathedrals of Central Italy," issued in this country by Messrs James Pott & Co. The first chapter, covering seventy-eight pages, traces the author's itinerary from Paris to Genoa, and thence, through Pisa, Siena, Orvieto, Viterbo, Toscanella, Rome, Narni, Spoleto, Assisi, Perugia, Cortona, Arezzo, Florence, Prato, Pistoja, and Lucca, back into France. Brief description of the famous cathedrals visited is supplemented with numerous illustrations. More detailed studies follow in the remaining six chapters, which treat of Romanesque architecture as illustrated by certain of the cathedrals visited, of Gothic architecture as exemplified in certain others, and of the subsidiary arts of sculpture and painting and glass-staining. Fifty-one illustrations, four of them in color from paintings by Mr. Stafford Leake, adorn the book and help to make clear the author's descriptions and comments; and a map showing the route he followed is also added. With its many excellent features the book is one to delight the student of cathedral architecture as well as the Italy-seeking traveller.

"Art in France," by Louis Hourticq, is the latest volume in the "Ars Una" series, published in America by Messrs. Charles Scribner's Sons. Monsieur Hourticq, who is Inspector of Fine Arts for the city of Paris, gives us for the first time a history of French art treated as a whole; he divides his subject into periods, and takes up architecture, sculpture, painting, and the lesser representative arts, in their development and inter-relation through the centuries from their origin down to the present day. The book is a *multum in parvo* of compact scholarship; it is surprising how much of really essential detail is packed into its less than five hundred pages. Yet facts are so linked by comparison, and the whole treatment so clarified by general ideas, that the narrative holds the interest well; it reveals its Gallic origin by its lightness and grace. The English translation is fairly satisfactory; gallicisms and misprints are happily rare. The illustrations, numbering nearly a thousand, including four full-page plates in color, are a history of art in themselves, and make one wish that the work could also be published in a library quarto. Small as they are, however, they are clear and well printed; one only regrets the necessity of the heavy clay-sized paper. Type and presswork are excellent, and the book is strongly and flexibly bound. Full bibliographies complete its usefulness for the student, and an index enables the tourist to use the manual (which will go readily into his coat pocket) as a companion to his guide-book, coördinating his impressions and his knowledge as he travels through France.

Miscellaneous Holiday Books.

Gardens become almost things of life and sense, in a human way, as seen and studied in Miss Hildegarde Hawthorne's strikingly beautiful volume, "The Lure of the Garden," which the Century Co. issues with half a hundred illustrations, many in color, by Mr. Maxfield Parrish, Mr. Jules Guérin, Mr. Sigismond de Ivanowski, and other artists. That the granddaughter of the author of "Mosses from an Old Manse" should write with sympathy and enthusiasm about old gardens, the habits of flowers, the literature of gardens, the social side of gardens, and gardens and gossips, is not surprising. Every gardener of experience will read with appreciation the chapter on "Some Garden Vices," a chapter that includes also some vices of the garden's neighbors. Apt selections from the poets of gardening are interspersed. The pictures, varying in style and degree of idealism or realism, according to the artist, are all that could

be desired as accompaniment to the reading matter. The fragrance of summer is in the book, and also just a taste of the tonic of winter in a short chapter entitled "Winter Wonder." The volume is appropriately bound and boxed.

The pleasures of gardening are partly anticipatory; and so in the winter one can read garden books and seed catalogues, and thus possess his soul in patience until spring opens and planting begins. One of the latest and most alluring of these literary substitutes for the real thing is Miss Lena May McCauley's eye-delighting volume, "The Joy of Gardens" (Rand-McNally), which is profusely illustrated, both in color and in black and white. The camera has been effectively used in securing views of many famous gardens, both in this country and in Europe. Miss McCauley takes her readers through the year, dwelling on the horticultural joys belonging to each month. In her chapter on "The Delights of Faith" occurs the following cryptic utterance: "A corner in the library devoted to books of magic may be counted among the things needful to get in tune with gardens." And here is a warning: "More gardens have been ruined by careless sprinklers than by a dry spell." There is instruction and suggestion as well as recreation in Miss McCauley's well-considered chapters.

Two collections of real love affairs, told from supposedly trustworthy records, greet this year the seeker after something a little more substantial than fiction and a little less solid than history. Mr. Richard Le Gallienne presents in very readable and attractive form "The Loves of the Poets" (Baker & Taylor Co.), comprising the Brownings' perhaps already too publicly known love story, the affair between Chopin and George Sand, Michael Angelo's and Vittoria Colonna's impassioned friendship, the attachment that led to the marriage of Rossetti and Elizabeth Siddal, Mary Stuart's minor love affair with the unheroic Pierre Chastelard, and some legendary attachments of sundry early poets, with concluding remarks on the relative charms of dark and fair ladies. Portraits, ornamental page-borders, cream-tinted paper, and excellent type combine to render "The Loves of the Poets" a book not easily to be passed by. "Great Love Stories of the Theatre" (Duffield), by Mr. Charles W. Collins, is a much larger work, with fuller quotation from more or less authentic sources. From the early days of the Restoration down to the beginning of the Victorian reign we have a number of famous love affairs, chiefly of an unedifying or even disastrous issue, such as that between Nell Gwyn and Charles II.; or that between Maurice de Saxe and the pretty soubrette, Justine Favart; or Adrienne Lecouvreur's too faithful devotion to the same unscrupulous Maurice; or the follies of "Becky" Wells; or Dora Jordan's ill-requited devotion to the Duke of Clarence. These and other stories, to the number of twelve, are well and, so far as may be, authoritatively told, with accompanying portraits of eight of the chief characters.

"Scottish Life and Character, in Anecdote and Story" (Lippincott), compiled by Mr. William Harvey, and illustrated in color by Mr. Erskine Nicol and others, contains a greater number and variety of amusing anecdotes than any book of its kind we have seen, though the supply of such Scottish jest-books, beginning with the unexcelled "Reminiscences" of Dean Ramsay, is far from scanty. Under such alluring chapter-headings as "Gown and Bands," "Desk and Tuning Fork," "Plate and Ladle," "The Bailie," "The Doctor," and "The Bairns," are grouped stories innumerable, not all of them irresistibly funny, but all having the true Scottish flavor, and enjoyable in the reading if not taken in too liberal doses. Their sources, whether real life or books, are not indicated; nor does it much matter so long as staleness is avoided. The cheerful-hued pictures, sixteen in number, speak of Scotland in every line, though bearing only a general relation to the accompanying text.

Two pleasing little volumes of poetic and artistic charm are issued by Dana Estes & Co. "A Flower Anthology," selected and illustrated by Mr. Alfred Rawlings, contains favorite passages from the earlier and the Victorian poets, interspersed with reproductions of water-color drawings, each presenting in its native habitat the flower or flowers sung by the poet on an adjacent page. It is not the too familiar flower-painting of the amateur that Mr. Rawlings gives us, but bits of rural beauty to which the wood anemone, the snowdrop, the primrose and the periwinkle, and others, contribute their modest charm. The difficulties of colored illustration have not been entirely overcome, but they have been very creditably contended against. "The Scholar Gypsy" and "Thyrsis," by Matthew Arnold, with ten colored pictures (reproductions, by the four-color process, of water-colors from the brush of Mr. W. Russell Flint), make up the other book referred to. The designs are appropriate, and their execution all that could be expected. Each volume is clearly printed on the best of paper, and bound in limp cloth, or, if one prefers, in velvet calf.

Miss Helen Archibald Clarke has chosen for her this year's volume of literary anecdote and disquisition, with appropriate accompaniment of photo-engraving, a promising theme, "The Poet's New England." Nor does the title page arouse expectations that are not fulfilled. Five generous chapters dwell at length on the inspiration received by our New England poets from nature, from local history and legend, from current thought and sentiment, from their friendships, and from other sources that fed their genius and made their verse characteristic of their time and place. Miss Clarke's method is somewhat rambling, but for that reason the more inclusive. Her pages are filled with literary chat and frequent quotations, the latter being drawn with no sparing hand from the poets most familiar and dear to every lover of what is best in American literature. The numerous illustrations include a colored frontispiece and tinted views and portraits of much interest. The

Baker & Taylor Co. have issued the book in handsome form, beautifully printed, bound, and boxed.

The Laird & Lee series of English dictionaries, based in part on the lexicographical labors of Noah Webster, and bearing his name on the title page, have the merit of serviceability and inexpensiveness. The latest addition to this series is "Webster's New Standard American Dictionary of the English Language," with "encyclopedic features," twenty-three full-page plates, and two thousand text illustrations, compiled and edited by Mr. E. T. Roe, and printed on excellent paper, in bold, clear type. The binding is flexible, the back strong and at the same time limber. Portraits illustrating various nationalities meet the eye; under "Japanese," for instance, is given a small picture of Prince Ito, with brief description and dates of birth and death. Further on, the word "silhouette" is both derived from the niggardly French minister of finance of that name and illustrated by a good profile likeness in black of Benjamin Franklin. Synonyms and antonyms are occasionally given. Among the synonyms of balloon we find "aëroplane," and as an antonym "parachute" — which is open to criticism. For handiness, inexpensiveness, and compactness, this dictionary is excellent. Of course the Laird & Lee so-called Webster's dictionaries are not to be confused with the famous Webster dictionaries published by the Merriams of Springfield, Mass., ever since our grandfathers were schoolboys.

Mr. Frank Finn's generously illustrated book, "The Wild Beasts of the World" (Stokes) has pages of so ample dimensions as to make possible the drawing of animal figures and jungle scenes on a sufficiently large scale for realistic effect. One hundred colored illustrations by Mr. Louis Sargent, and other artists accompany the descriptive matter, which embraces about four hundred of the chief untamed mammals of the world. These pictures are in vivid hues and of striking appearance, sure to attract young naturalists and, indeed, all young folk of normal curiosity and with a passion for the animate wonders of forest and plain. The descriptive matter is brief and general enough not to weary the unscientific person, and is printed in type of an inviting largeness and clearness. The book is a contribution to the popular nature-study whose devotees are daily increasing in number.

In a new series appropriately named "The Watteau Library" (Holt) appear three exquisite specimens of artistic book-making, to be followed by others. "Five Types," by Mr. G. K. Chesterton, includes his essays on "The Optimism of Byron," "Pope and the Art of Satire," "Stevenson," "Rostand," and "Charles II." In a selection from M. Maeterlinck's works are comprised "The Inner Beauty," which gives its name to the little book, "Silence," and "The Invisible Goodness." The third number, entitled "Gardens and Friendship," contains eight of Bacon's essays, including those designated on the cover. Handmade paper, excellent print, photogravure head-pieces and tail-pieces vellum wrappers, separate slide-cases for each volume — such are the more visible and material attractions of the series.

Feminine grace and charm and piquancy are portrayed in divers aspects and attitudes by Mr. C. Coles Phillips in his collection of colored drawings entitled "A Gallery of Girls," and published in quarto form by the Century Co. Many of the plates have appeared on the covers of late numbers of "Life," to the admiration of all beholders, while others have won favor elsewhere. There are forty of these full-page studies of feminine beauty, some of them with the now familiar peculiarity of a flat background undistinguishable from the girl's dress, thus leaving the imagination considerable freedom of play in tracing the lines of the figure. Ingenuity and cleverness are revealed in the legends at the bottom of the plates — "Arms and the Man," "Such Stuff as Dreams Are Made On," "Long Distance Lends Enchantment," "Survival of the Fittest," etc. The left-hand pages of the book have smaller but equally good drawings in black and white.

Love, "the despair of philosophers and sages, the rapture of poets, the confusion of cynics, and the warrior's defeat," forms the subject of the extracts, chiefly in verse, collected and arranged by Miss Jennie Day Haines, and published under the title, "The Book of Love," by George W. Jacobs & Co. From Shakespeare and John Lyly to Myrtle Reed and Miss Marie Corelli, the selections cover a range to suit all tastes. Cupids in various airy attitudes adorn the margins, and a pretty face encircled by cupids forms the frontispiece. Love of a different sort, maternal affection this time, serves as the theme of a companion volume from the same publishing house. "Mother Love: A Book of the Heart" is compiled by Miss Ina Russell Warren, and furnished with decorations by Miss Jane Allen Boyer. Blank pages for recording "events in baby's life" follow the selections. Taste and skill have combined in the making of these two color-books, each of which has an ornamental binding and a decorated box.

The present growing interest in Celtic lore, especially in such remnants of Celtic manners and customs and speech and legend as are to be found in Ireland and in the highlands of Scotland, gives timeliness to Mr. T. W. Rolleston's "Myths and Legends of the Celtic Race" (Crowell), copiously illustrated by Mr. Stephen Reid and others. The author holds that the term "Anglo-Saxon" as applied to the great mass of English and Americans is incorrect and misleading. We are Anglo-Celts even more than we are Anglo-Saxons; for do not the statistics of relative "nigresence" prove it? At any rate, whether one's blood be nine-tenths Celtic and one-tenth something else, or the reverse, or even wholly without Celtic admixture, one cannot turn Mr. Rolleston's pages without admiring the evidences of research and literary skill there displayed. The Celtic legends are presented in a form inviting to readers, with a sufficiency of historical and antiquarian commentary. The bibliography of the sub-

ject is not entered into, but a full glossary and index (combined), with a brief but welcome guide to pronunciation, follow the reading matter. The pictures take the form of full-page plates, and the binding of the book is of elaborate and pleasing design.

The inimitable Peter Pan, after delighting the theatre-going public, now reappears, with many new tricks and drolleries and prodigious exploits, to amuse the larger world of book-readers of all degrees of youthfulness, from six to sixty, or beyond. "Peter and Wendy" is the title of Mr. Barrie's new book, which is fitly illustrated with graceful drawings by Mr. F. D. Bedford, while large print, paper of fine quality, and ornamental binding unite to give a festive aspect to this excellent holiday diversion. Mr. Barrie has a much freer hand and more spacious scene in "Peter and Wendy" than in the play of "Peter Pan." The plot, if one may so call the string of diverting phantasies that fill the book, is more fully elaborated, and the ending is more satisfactory. In short, Neverland is made as real and as irresistibly inviting as heart of child could desire. (Charles Scribner's Sons.)

Since man never is, but always to be, blest, the secret of happiness has a perennial fascination for him; and once more the interpretation of the mystery is attempted, this time by the Rev. Hugh Black in his attractive volume (uniform with others in the same author's series) entitled "Happiness" (Revell). Before writing on "The Secret of Happiness" and "The Art of Happiness," he discourses on "The Right to Happiness," "The Duty of Happiness," and "The Sources of Happiness," while the book concludes with remarks on the grades of, the shadow on, the foes of, and the heart of, happiness. Happiness in most of its aspects is thus presented to view by one whose writings never lack in suggestiveness and moral uplift. A delicately tinted scroll-border sets off each page, the binding is in blue and gilt, and a box protects the volume from injury.

The mosaic pattern of Mr. Wayne Whipple's two-volume "Story-Life of Washington," which is further described as "a life-history in five hundred true stories, selected from original sources and fitted together in order, with reproductions of paintings, engravings, and manuscripts," gives it a rather novel interest as well as an unusual appearance. We have a composite photograph, or, more accurately, a composite moving-picture, relieved of the pronounced distortions of any single portrait, and emphasizing the best features common to them all. The authorities quoted are innumerable, and of varied character. A passage from Mrs. Hugh Fraser's "In the Shadow of the Lord" stands next to one from Washington's "Journal," and that next to an extract from Washington Irving. With praiseworthy care the source of each selection is accurately given at its end. The same compiler's "Story-Life of Lincoln" has already broken the way for and perfected the method of this other "story-life." The numerous illustrations from many sources comprise both portraits and imaginative compositions. Excellent print and binding are features in the mechanical equipment of the work, which is issued by the John C. Winston Co.

"I would credit a man with a great many other virtues if he surprised me with an apt quotation from Horace in reply to my question as to the state of the market or the condition of crops." There speaks the lover of old authors, in his preface to a handy volume that further attests his passion. "The Friendship of Books," edited by Mr. Temple Scott, draws upon the standard authors who have expressed themselves in praise of reading, but searches out many passages unfamiliar to most of us, and also lays under contribution a number of later authors, such as Mr. Gerald Stanley Lee, Mr. Richard Le Gallienne, Mr. Andrew Lang, and Mr. Charles Ferguson. Drawings, of quaint and pleasing design, are contributed by Mr. Harold Nelson, and nothing is lacking to render the book's exterior worthy of its well-chosen contents. (Macmillan.)

Four of the late Ottilie A. Liljencrantz's Norse tales, "A Viking's Love," "The Hostage," "As the Norns Weave," and "How Thor Recovered his Hammer," are gathered into a volume and published under the title "A Viking's Love, and Other Tales of the North," by Messrs. A. C. McClurg & Co. The untimely death, little more than a year ago, of the gifted writer of these stories receives appropriate mention in a preliminary note on her education and her literary tastes and achievements. Known as the author of "The Thrall of Leif the Lucky" and "The Ward of King Canute," Miss Liljencrantz will be read with pleasure in her less elaborate essays in fiction. Her portrait at the head of the sketch above referred to, a frontispiece illustration to one of the tales, and a pale blue decorative border to the pages, constitute the chief ornamental features of the book. The binding is also ornamented, and the book is appropriately boxed. It is a capital gift book for story-readers.

Friendship has moved the poet to sing far less often than love; but that it has thus moved him becomes amply evident in Mr. John R. Howard's anthology entitled "Poems of Friendship," which the Crowell Company issues in beautiful form with an appropriate frontispiece of Mr. C. F. Neagle's drawing and other artistic embellishments. Industry and taste have been used by Mr. Howard in making up his three hundred pages of excellent selections. Introduction and indexes are supplied. From the same house, and in the same style, comes another book of selected poems, but on a more general and inclusive theme. "On Life's Highway" is the title, and the volume is further described as "a book for graduates who have received their equipment and are to begin their journey." But it is a book for all readers who hold with Matthew Arnold that poetry is the criticism of life.

A novel idea is illustrated in "Our New Home: How We Plan to Build It" (Reilly & Britton Co.), with drawings in color by Miss Louise Perrett, and

many interspersed blank pages for pen or pencil exercise on the part of the reader. "Reader," however, is the wrong word here, for the book is to be written by its purchaser, being, as announced on the title-page," a book for sketches, ideas, and suggestions." Every young couple and some older ones hope one day to build a home, and this scrap-book plan will help them to do it to their satisfaction. The illustrations are pleasing bits of interior and exterior domesticity, suggestive and helpful, while page-headings are further provided to ensure system and method in the ordering of original or selected matter. The binding is strong, and in all respects the volume serves both use and beauty.

One of the most appropriate gift-books of the season is "The Christmas City: Bethlehem across the Ages" (Sturgis & Walton Co.), by Dr. Lewis Gaston Leary, an orientalist of long residence and extended travels in the East, having first-hand acquaintance with the people and the customs of the Holy Land, and master of a vivid and graceful style of narration. The Bethlehem of Jacob's time, the Bethlehem of the New Testament, and the Bethlehem of later days, are recalled by appropriate bits of incident and description. The suggestive chapter headings, such as "The Grave by the Roadside," "The Girl from beyond Jordan," "The Boy who was to be King," "The Night of Nights," and "The Story of the Stable," epitomize the book's contents, while well-chosen illustrations, from famous paintings and from photographs, further emphasize the meaning and purpose of the book. The frontispiece reproduces in color "The Holy Night" of Zenisek — on a very small scale, it is true. The local views are perhaps more satisfactory. The cover design is apt as well as artistic, and the print and paper are excellent.

The mythology of astronomy is entertainingly treated by Mr. William Tyler Olcott in his "Star Lore of All Ages" (Putnam), which forms a fitting sequel to the same author's "Field Book of the Stars" and "In Starland with a Three-inch Telescope." Diagrams of the chief constellations are given, with outline drawings of the mythological figures they are supposed to represent; and further illustrative material has been drawn from famous paintings and works of sculpture, such as Watts's Ganymede, the Farnese Hercules, Veronese's "Rape of Europa," and so on. Both classic and oriental mythology are made to contribute to the book's fulness of information, and considerable attention is given to the philology of the subject. A volume of four hundred and fifty closely-printed pages is thus placed at the disposal of the myth-loving student of astronomy. In its wealth of illustration and its ornate binding the book presents an appearance in harmony with the season.

The novelization of dramas seems trying, in these latter days, to keep pace with the dramatization of novels. "Pomander Walk" (Lane), by Mr. Louis N. Parker, takes its place beside Mr. Barrie's "Peter and Wendy" as a highly successful narrative elaboration of a pleasing and popular play. Mr. Parker is of course able to work out his fourfold love-story, with all its amusing and eccentric characters, in much greater detail in the story than in the play. The inimitable Sir Peter Antrobus, with his ejaculatory "Gobblesmysoul," the sweetly captivating Marjolaine, the resolute Mrs. Poskett with her matrimonial designs upon Sir Peter, the hunchback violinist and the love-lorn Barbara Pennymint, the conquering Jack Sayle, the Reverend Doctor Jacob Sternroyd, and the rest of the highly diverting denizens of Pomander Walk, all are made to walk and talk and gossip and make love, or watch others make love, in a very human and irresistible fashion. The illustrator, furthermore, has caught the spirit of the story and has interpreted its characters in a most satisfactory manner. A colored frontispiece and a pictured cover, with other decorative features, proclaim this a book for the festive season.

Professor Percival Lowell's "Soul of the Far East," written and first published before its astronomer-author had become more interested in the Martians than in the Terrestrials (whether Oriental or Occidental), will not soon lose its charm of mingled humor, acuteness of observation, grace of style, and warm human interest. Its fine qualities fully justify the issue of a new edition (Macmillan) with thirty-two illustrations, six of which are reproductions of hitherto unpublished prints in the collection of the late John La Farge, while others are from Mr. Tyndale's "Japan and the Japanese," still others from Mrs. Fraser's "A Diplomat's Wife in Japan," and the remainder from photographs taken by the author.

Mr. Burges Johnson's rollicking rhymes wed themselves well to his merry conceits. A collection of these oddities in verse is published under the title "Bashful Ballads" by the Harpers. Why *bashful?* it may be asked. For answer see the learned poet's derivation of the word in his scholarly preface. In his "Flight of the Clamoplane" the reader will learn to whom first honors in aviation are really due. Notwithstanding the hard hit at book-reviewers in "Taste for Literature," no discerning and honest member of the guild can withhold his commendation from these amusing ballads. Four pictures of a humorous character are provided, while colored drawings adorn the outside and inside of the cover.

"Eve's place among the women of the Bible is second to no other," is the indisputable assertion of the Rev. John White Chadwick in his excellent chapter on our first ancestress in that well-conceived and well-written volume, "Women of the Bible," which the Harpers bring out this year in a new edition with illustrations by Mr. Frank V. Dumond. Twelve biblical female characters are treated each by an eminent authority, and each is also ideally presented in portraiture by Mr. Dumond, while Mr. J. G. Kitchell's "Composite Madonna" is added as frontispiece. The chapters are brief and the typography is clear and open.

The Season's Books for the Young.

The following is a list of all children's books published during the present season and received at the office of The Dial up to the time of going to press with this issue. It is believed that this classified list will commend itself to Holiday purchasers as a convenient and trustworthy guide to the juvenile books for the season of 1911.

Stories for Boys Especially.

Team Mates: A Story of School and Football. By Ralph Henry Barbour. Illustrated. 12mo. Century Co. $1.50.

For Yardley: A Story of Track and Field. By Ralph Henry Barbour. Illustrated, 12mo. D. Appleton & Co. $1.50.

Sandy Sawyer, Sophomore. By Ralph D. Paine. Illustrated, 12mo. Charles Scribner's Sons. $1.50.

The Stroke Oar: A Story of College Boating. By Ralph D. Paine. Illustrated, 12mo. Charles Scribner's Sons. $1.50.

The Champion of the Regiment: A Story of the Siege of Yorktown. By Everett T. Tomlinson. Illustrated, 12mo. Houghton Mifflin Co. $1.50.

Billy: His Summer Awakening. A Camping Story. By Charles Keen Taylor. Illustrated, 12mo. Little, Brown & Co. $1.50.

Bob Knight's Diary on a Farm, with Sketches by Bob. By Charlotte Curtis Smith. Illustrated, 8vo. E. P. Dutton & Co. $1.50.

Old Ryerson: A Story of College Boat Racing. By Walter Camp. Illustrated, 12mo. D. Appleton & Co. $1.50.

David Crockett, Scout: The True Story of the Defenders of the Alamo. By Charles Fletcher Allen. Illustrated in color, etc., 12mo. J. B. Lippincott Co. $1.50.

Ensign Ralph Osborne: His Trials and Triumphs in a Battleship Engine Room. By Commander E. C. Beach, U. S. N. Illustrated, 12mo. W. A. Wilde Co. $1.50.

Freshman Dorn, Pitcher. By Leslie W. Quirk, author of "Baby Elton, Quarterback." Illustrated, 12mo. Century Co. $1.50.

The Scouts of the Valley: A Story of Wyoming and the Chemung. By Joseph A. Altsheler. Illustrated, 12mo. D. Appleton & Co. $1.50.

The Quest of the Four: A Story of the Comanches and Buena Vista. By Joseph A. Altsheler. Illustrated in color, 12mo. D. Appleton & Co. $1.50.

Great Bear Island: A Story of Adventure and Discovery. By Arthur E. McFarlane. Illustrated, 12mo. Little, Brown & Co. $1.50.

The Forest Castaways: Adventure in the Maine Woods. By Frederick Orin Bartlett. Illustrated, 12mo. Century Co. $1.50.

The Oak Street Boys' Club. By Warren L. Eldred. Illustrated, 12mo. Lothrop, Lee & Shepard Co. $1.50.

Jackson and His Henley Friends. By Frank E. Channon, author of "An American Boy at Henley." Illustrated, 12mo. Little, Brown & Co. $1.50.

The Aeroplane at Silver Fox Farm. By James Otis, author of "The Wireless Station at Silver Fox Farm." Illustrated, 8vo. T. Y. Crowell & Co. $1.50.

Four Boys in the Yosemite. By Everett T. Tomlinson. Illustrated, 12mo. Lothrop, Lee & Shepard Co. $1.50.

Circle K; or, Fighting for the Flock: A Story of Western Ranch Life. By Edwin L. Sabin. Illustrated, 8vo. T. Y. Crowell & Co. $1.50.

Scouting for Light Horse Harry: A Story of the Revolution. By John Preston True. Illustrated, 12mo. Little, Brown & Co. $1.50.

The Cave of Gold: A Story of California in 1849. By Everett McNeill. Illustrated, 12mo. E. P. Dutton & Co. $1.50.

Young Crusoes of the Sky: The Adventures of Three Boys in a Runaway Balloon. By F. Lovell Coombs. Illustrated, 12mo. Century Co. $1.50.

With the Flag in Panama: A Story of the Building of the Panama Canal. By Hugh C. Weir. Illustrated, 8vo. W. A. Wilde Co. $1.50.

Dick among the Seminoles. By A. W. Dimock. Illustrated from photographs, 12mo. F. A. Stokes Co. $1.50.

Seeing the World: The Adventures of a Tyrolese Goatherd. By Ascott R. Hope. Illustrated in color, 8vo. Dana Estes & Co. $1.50.

Brother Scouts. By John Finnemore. Illustrated, 12mo. J. B. Lippincott Co. $1.50.

The Cruise of the "Kingfisher": A Tale of Deep Sea Adventure. By H. De Vere Stacpoole. Illustrated, 12mo. Duffield & Co. $1.50.

Bartley, Freshman Pitcher. By William Heyliger. Illustrated, 12mo. D. Appleton & Co. $1.25 net.

The Likable Chap: A Story of "Prep" School Life. By Henry McHarg Davenport. Illustrated, 12mo. Sturgis & Walton Co. $1.20 net.

Two Boys in a Gyrocar: The Story of a New York to Paris Motor Race. By Kenneth Kenneth-Brown. Illustrated, 12mo. Houghton Mifflin Co. $1.20 net.

The Adventures of Bobby Orde. By Stewart Edward White. Illustrated, 12mo. Doubleday, Page & Co. $1.20 net.

Roger Paulding, Apprentice Seaman. By Commander E. L. Beach, U. S. N. Illustrated, 12mo. Penn Publishing Co. $1.20 net.

The Young Timber Cruisers; or, Fighting the Spruce Pirates. By Hugh Pendexter. Illustrated, 12mo. Small, Maynard & Co. $1.20 net.

The Sultan's Rival. By Bradley Gilman, author of "The Son of the Desert." Illustrated, 12mo. Small, Maynard & Co. $1.20 net.

The Wrecking Master: A Story of the Florida Reef. By Ralph D. Paine. Illustrated, 12mo. Charles Scribner's Sons. $1.25.

A West Point Lieutenant. By Captain Paul B. Malone, U. S. A. Illustrated, 12mo. Penn Publishing Co. $1.25.

Boy Scouts in the Maine Woods. By James Otis. Illustrated, 12mo. T. Y. Crowell & Co. $1.25.

Billy Tomorrow Stands the Test. By Sarah Pratt Carr. Illustrated, 12mo. A. C. McClurg & Co. $1.25.

A Graduate Coach: A Football Story. By T. Truxton Hare. Illustrated, 12mo. Penn Publishing Co. $1.25.

The Last Lap: A Story of School and Athletics. By Alden Arthur Knipe. Illustrated, 12mo. Harper & Brothers. $1.25.

The Boy Scouts of Birchbark Island. By Rupert Sargent Holland. Illustrated in color, etc., 12mo. J. B. Lippincott Co. $1.25 net.

Chased across the Pampas; or, American Boys in Argentina and Homeward Bound. By Edward Stratemeyer. Illustrated, 12mo. Lothrop, Lee & Shepard Co. $1.25.

The Night Riders of Cave Knob: A Story of Kentucky. By Quincy Scott. Illustrated, 12mo. A. C. McClurg & Co. $1.25.

The School Team on the Diamond. By John Prescott Earl. Illustrated, 12mo. Penn Publishing Co. $1.25.

YOUNG ALASKANS ON THE TRAIL: The Adventures of Three Boys in Alaska. By Emerson Hough. Illustrated, 12mo. Harper & Brothers. $1.25.

WINNING THE JUNIOR CUP; or, The Honor of Stub Barrows. By Norman Brainerd. Illustrated, 12mo. Lothrop, Lee & Shepard Co. $1.25.

OLD BEN: The Friend of Tobey Tyler and Mr. Stubbs' Brother. By James Otis. Illustrated, 12mo. Harper & Brothers. $1.25.

THE MINUTE BOYS OF PHILADELPHIA: A Story of the Revolution. By James Otis. Illustrated, 12mo. Dana Estes & Co. $1.25.

THE YOUNG LION HUNTER. By Zane Grey. Illustrated, 12mo. Harper & Brothers. $1.25.

ON THE CINDER PATH; or, Archie Hartley's First Year at Dorchester. By Arthur Duffey. Illustrated, 12mo. Lothrop, Lee & Shepard Co. $1.25.

THE WHITE SENECA: The Story of a Boy's Captivity among Indians, 1779. By William W. Canfield. Illustrated, 12mo. E. P. Dutton & Co. $1.25 net.

TOM STRONG, WASHINGTON'S SCOUT: A Story of Patriotism. By Alfred Bishop Mason. Illustrated, 12mo. Henry Holt & Co. $1.25 net.

LARRY BURKE, SOPHOMORE. By Frank I. Odell. Illustrated, 12mo. Lothrop, Lee & Shepard Co. $1.25.

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THE JESTER OF ST. TIMOTHY'S: A Story of "Prep" School Life. By Arthur Stanwood Pier. Illustrated, 12mo. Houghton, Mifflin Co. $1. net.

TRACK'S END: Being the Narrative of Judson Pitcher's Strange Winter Spent There. By Hayden Carruth; illustrated by Clifford Carleton. 12mo. Harper & Brothers. $1.

THE YELLOW MAGNET; or, Attracted by Gold. By Edwin J. Houston. Illustrated, 12mo. "Young Mineralogist Series." Griffith & Rowland Press. $1.25.

MOCCO, AN INDIAN BOY: The Story of an Apache Indian's Boyhood. By S. M. Barrett. Illustrated, 12mo. Duffield & Co. $1.25.

THE FIRST CRUISER OUT: A Cuban War Story; and Two Other Tales. By William O. Stoddard. New edition; illustrated, 12mo. Duffield & Co. $1.25.

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The December number of "The English Review" will contain the first of a series of essays by Mr. Frederic Harrison entitled "Among my Books" (written in his eighty-first year), and also an article on "American Characteristics," by Mr. Filson Young.

An interesting book to Americans will be "The Panama Canal: A Study in International Law and Diplomacy," by Dr. Harmodio Arias, B.A., LL.B., sometime Exhibitioner and Prizeman of St. John's College, Cambridge. Messrs. Scribner will publish the volume this month.

"The Autobiography of Sir Henry Morton Stanley," a story of the career of the great African explorer as well as a remarkable revelation of his inner life, has now been reissued by Messrs. Houghton Mifflin Co. in a popular-priced edition, fully illustrated, and containing a folding map of Africa.

Mr. Frederick L. Hoffman, the well-known actuary and statistician, has rendered a great service to all persons interested in life insurance, through his book on "Insurance Science and Economics" (The Spectator Co.). Every policy-holder would do well to read his argument for federal supervision, and against extreme rates of taxation of premiums on policies. The erudition of the author is shown in his vast bibliography.

We have been requested to publish the fact that at the Simplified Spelling Conference held in London last September three of the American delegates had been president of the Modern Language Association, and that the Conference was presided over by Dr. Gilbert Murray, Regius Professor of Greek at Oxford. Such names of course carry weight,— but think of all the distinguished men on both sides of the Atlantic who are *not* in favor of Reformed Spelling!

The second "Library Bulletin" issued by the New York School of Philanthropy is a three-page selected list of books and articles on "vocational guidance" in the library of the school. General works are first enumerated, and then works pertaining to different countries or to separate States of our own country. Only five of these States, with Massachusetts in the lead and New York a close second, are named as giving attention in

their public documents to this branch of education. The newness of the interest in the subject is attested by the dates of the publications listed, the last four years covering nearly all the printed matter of importance. These bibliographical leaflets are free to applicants who should make known their wants to the librarian, Mr. Frederick W. Jenkins, 105 E. 22d St., New York.

Number two of volume nine of the "University of Illinois Bulletin" takes the form of a "List of Serials" in the library of that institution and in the public libraries of Urbana and Champaign, on the boundary line between which two cities the university has its seat — or more properly, just over the line from Champaign in the smaller town. Between eight and nine thousand titles find a place in this carefully-prepared catalogue, obviously not the product of convict labor, but the handiwork (and brain-work) of Mr. Francis W. Drury, assistant librarian of the university library, and other expert indexers. The lack of such a list has long been felt at the university, and beside supplying that lack it is hoped it may facilitate and expedite the completion of many imperfect sets.

The practical working of the California county free library law, which has aroused the interest of librarians and others from the Atlantic to the Pacific, was reported upon and discussed at the late annual convention of county librarians, held at the State Library, Sacramento, and well attended by those either now engaged in the work under discussion or preparing to enter upon it or at least interested in it. From the addresses and debates as epitomized in the current number of "News Notes of California Libraries" it is clearly evident that a notable step forward has been taken on the Pacific coast, and that both those who read and those whose part it is to supply the reading matter are congratulating themselves upon the successful operation of the new law. To Mr. J. L. Gillis, State Librarian, high honor is paid for having first conceived the idea of a coördinated system that should bring any free library book in the State within the reach of any resident.

Topics in Leading Periodicals.

December, 1911.

Andreyev's "Anathema" and the Faust Legend. O. R. H. Thompson . . . . . *North American.*
Art, Life, and Criticism. Edwin Bjorkman . . . *Forum.*
Authors and Publicity. Bailey Millard . . . *Bookman.*
Bermudan Sojourn, A. William Dean Howells . *Harper.*
Berkshire Winter, A. Walter P. Eaton . . . *Scribner.*
Blackpool, The Waters of. W. Dean Howells. *No. Amer.*
Buffon and the Problem of Species . . *Popular Science.*
Canada's Conservative Policies. J. C. Hopkins . *No. Amer.*
Cardinals, the New American. Walter Dwight, S. J. . . . . *Review of Reviews.*
China, American on Guard in. W. T. Ellis. *Rev. of Reviews.*
Chinese, Science among the. C. K. Edmunds. *Popular Science.*
Christmas Book, The. Edwin L. Sabin . . *Lippincott.*
Church, Heckling the. H. Emerson Fosdick . *Atlantic.*
City with a General Manager. Henry Oyen. *World's Work.*
Culture Clubs, Women's. Edith Wharton . . *Scribner.*
Desert Plants and Water. D. T. McDougald. *Popular Science.*
Diminishing Returns, Fallacy of Law of. H. A. Miller . . . . . *Popular Science.*
Dollar Diplomacy. Henry M. Hyde . . . *Everybody's.*
Education and Money, Leadership and Morality. Paul H. Neystrom . . . . . *World's Work.*
England, The Invasion of. Richard H. Davis . *Scribner.*
Germans at School. Hugo Münsterberg. *Popular Science.*
Goethe and Charlotte von Stein. Lyndon Orr . *Munsey's.*
Help That Counts. Henry Carter . . . . *World's Work.*
Husband, The Beginning, and the Baby. E. S. Martin . . . . . *Harper.*
Immigration Tide, Ebb and Flow of. Herbert F. Sherwood . . . . . *Review of Reviews.*
Immunity, The Struggle for. Henry S. Williams. *Harper.*
Indian Songs. Mary Austin . . . . . *Forum.*
Initiative, Referendum, and Recall. Judson C. Industrial Problem, The. Andrew Carnegie. *North American.*
Welliver . . . . . *Munsey's.*
International Events and "The Great Illusion." Norman Angell . . . . . *World's Work.*
Interstate Commerce Commission, The. James W. Crook . . . . . *North American.*
Investments, Safe. Edward S. Meade. . . . *Lippincott.*
Japanese Commercial Honor. Arthur May Knapp. *Atlantic.*
Jefferson Davis, Private and Official Papers of. Dunbar Rowland. . . . . *Harper.*
Lady, The Ancient and the Modern. Anna Garlin Spencer . . . . . *Forum.*
Lady, The Vanishing. Cornelia A. P. Comer . *Atlantic.*
Land Office, Strange Stories of the. Catherine F. Cavanagh . . . . . *Bookman.*
Light Production by Living Forms. Alex. F. McDermott . . . . . *Popular Science.*
Magazine in the Making, The. George J. Nathan. *Bookman.*
Manchus, Passing of the. Stephen Bonsal. *North American.*
Mark Twain: Biographical Chapters. Albert Bigelow Paine . . . . . *Harper.*
Military and Political Policies, Interdependence of. Major-General W. H. Carter . . . *North American.*
Morley, John. G. McLean Harper . . . . . *Atlantic.*
Nature, Hit-and-Miss Method of. John Burroughs. *Atlantic.*
Old Spirits and New Seas. Algernon Tassin . . *Bookman.*
Painting, American School of. Kenyon Cox . . *Scribner.*
Panama, Preparations on the Pacific for. Agnes C. Laut . . . . . *Review of Reviews.*
Patriotism in England and America. Sydney Brooks. *Forum.*
Peace, Prospects for Permanent . . . . *World's Work.*
Pensions — Worse and More of Them. Charles Francis Adams . . . . . *World's Work.*
Pius X and His Reign. Elbert F. Baldwin. *Rev. of Revs.*
Poet of the Sunrise, A. LaSalle C. Pickett . *Lippincott.*
Population, Pressure of. William S. Rossiter . *Atlantic.*
Printing, Lack of, in Antiquity. F. D. Bond. *Popular Science.*
Proletaire, The Message of. Louis Baury . . . *Bookman.*
Protozoan Germ Plasm. Gary N. Calkins. *Popular Science.*
Public Work, Public Execution of. H. M. Chittenden. *Forum.*
"Quiet Zones" for Schools. Mrs. Isaac L. Rice . *Forum.*
Republican Party Reform. William MacDonald. *No. Am.*
Rich, The Gullible. Walter Prichard Eaton . . *Munsey.*
Shamu of Bagdad, Servant. William T. Ellis . . *Harper.*
Snaith, J. C., A Bibliography of. Lenox Astor. *Bookman.*
Snow, The Glamor of the. Algernon Blackwood . *Forum.*
South, Realizing Itself, The. Edwin Mims. *World's Work.*
Steel Corporation, A British View of the. T. Good. *Atlantic.*
Thackeray and His Friends. Frances M. Brookfield. *Munsey.*
Tindale, William: Maker of the English Bible. J. H. Gardiner . . . . . *North American.*
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Toyland, Citizens of. H. G. Wells . . . . *Everybody's.*
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Trust, The Law against the. George F. Edmunds. *No. Am.*
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Wall Street, Recent Scares in. C. E. Van Loan . *Munsey.*
Walt Whitman in Camden. Horace Traubel . . *Forum.*
Washington, The New. Isaac F. Marcosson . . *Munsey.*
West Point and Social Democracy. H. M. Chittenden. *Atlan.*
Wilson, Woodrow,—III. Wm. Bayard Hale. *World's Work.*
Woman Critic of Women, A. Florence L. Ravenel. *No. Am.*
Woman Suffrage, World Movement for. Ida H. Harper . . . . . *Review of Reviews.*
World Peace and the General Arbitration Treaties. William Howard Taft . . . . . *World's Work.*
World Peace in the Making. Simon N. Patten. *World's Work.*

List of New Books.

[*The following list, containing 229 titles, includes books received by* The Dial *since its last issue.*]

HOLIDAY GIFT BOOKS.

The Posthumous Papers of the Pickwick Club. By Charles Dickens; illustrated in color, etc., by Cecil Aldin. In 2 volumes, 4to. E. P. Dutton & Co. $7.50 net.

The Life of Charles Dickens. By John Foster. Memorial edition, with 500 portraits, facsimiles, and other illustrations; collected, arranged, and annotated by B. W. Matz. In 2 volumes, 8vo. Baker & Taylor Co. $7 net.

Italian Castles and Country Seats. By Tryphosa Bates Batcheller. Illustrated in photogravure, etc. 8vo, 527 pages. Longmans, Green & Co. Boxed, $5. net.

Edinburgh Revisited. By James Bone; illustrated from etchings and drawings by Hanslip Fletcher. 4to, 273 pages. J. B. Lippincott Co. $5. net.

The Lure of the Garden. By Hildegarde Hawthorne; illustrated in color by Maxfield Parrish, Jules Guérin, Sigismond de Ivanowski, Anna Whelan Betts, and others. 8vo. 259 pages. Century Co. $4.50 net.

Fore and Aft: The Story of the Fore and Aft Ship from the Earliest Times to the Present Day. By E. Keble Chatterton. Illustrated in color, etc. Large 8vo, 347 pages. J. B. Lippincott Co. $4.50 net.

The Sensitive Plant. By Percy Bysshe Shelley; introduction by Edmund Gosse; illustrations in color, etc., by Charles Robinson. 8vo, 141 pages. J. B. Lippincott Co. In slide case, $4.50 net.

Some Old Flemish Towns. By George Wharton Edwards; illustrated in color by the author. 8vo, 326 pages. Moffat, Yard & Co. $4. net.

Plain Towns of Italy: The Cities of Old Venetia. By Egerton R. Williams, Jr. Illustrated from photographs, 8vo, 620 pages. Houghton Mifflin Co. $4. net.

The Money Moon: A Romance. By Jeffery Farnol; illustrated in color by Arthur I. Keller. 8vo, 386 pages. Dodd, Mead & Co. Boxed, $3.75 net.

Frank Brangwyn and His Work. By Walter Shaw-Sparrow. Illustrated in color, etc. Large 8vo, 259 pages. Dana Estes & Co. $3.50 net.

Cathedral Cities of Italy. By W. W. Collins, R. I.; illustrated in color by the author. 8vo, 405 pages. Dodd, Mead & Co. $3.50 net.

The Belgians at Home. By Clive Holland; illustrated in color by Douglas Snowden, and from photographs. 8vo, 340 pages. Little, Brown & Co. $3.50 net.

The Fortunate Isles: Life and Travel in Majorca, Minorca, and Iviza. By Mary Stuart Boyd; illustrated in color by A. S. Boyd. 8vo, 349 pages. F. A. Stokes Co. $3.50 net.

The Danube. By Walter Jerrold; illustrated in color, etc., by Louis Weirter, R. B. A. 8vo, 324 pages. F. A. Stokes Co. $3.50 net.

A Gallery of Girls: A Book of Drawings in Color, etc., by Coles Phillips. 4to. Century Co. $3. net.

Star Lore of All Ages: A Collection of Myths, Legends, and Facts concerning the Constellations of the Northern Hemisphere. By William Tyler Olcott. Illustrated, 8vo, 475 pages. G. P. Putnam's Sons. $3. net.

Lorna Doone: A Romance of Exmoor. By R. D. Blackmore. Author's edition, with facsimile letter from the author. In 2 volumes, illustrated in photogravure, 18mo. G. P. Putnam's Sons. Leather, boxed, $3. net.

The Roadmender. By Michael Fairless; illustrated in color by E. W. Waite. 8vo, 130 pages. E. P. Dutton & Co. $2.50 net.

The Poets' New England. By Helen Archibald Clarke. Illustrated in color, etc., 8vo, 356 pages. Baker & Taylor Co. $2.50 net.

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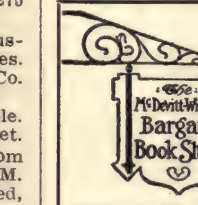

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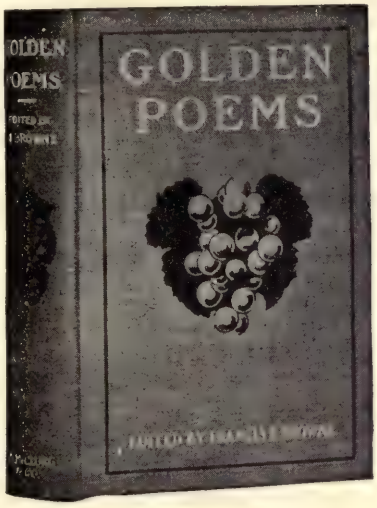

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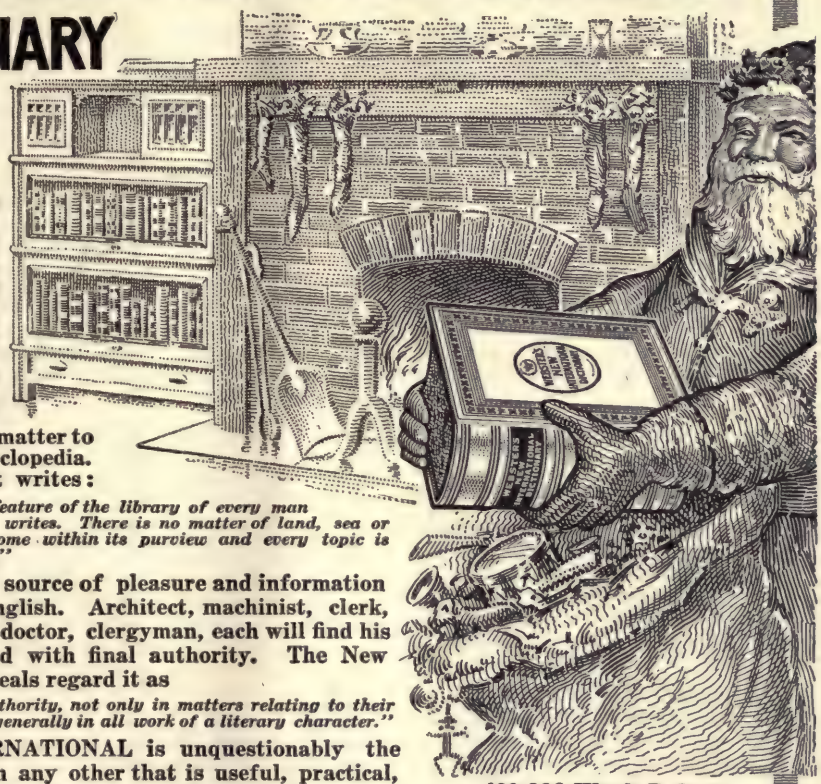

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A UNIVERSITY INAUGURAL.

The installation of a new president in one of our universities is getting to be an imposing function. It is attended by much pomp and circumstance, by a gathering of the clans and the guilds from near and far, by the presence of distinguished guests, and by many other forms of the parade that makes for publicity at least, although it does not always make for clearness of vision or sobriety of educational temper. We are not sure that we would advise a newly-elected university president, in imitation of the legendary story of Jefferson's inauguration, to ride unattended across the campus, hitch his horse to a post, mount an improvised platform, and speak his piece without further ceremony. But we are also by no means sure that the newer fashion is altogether commendable, or that its display of fuss and feathers is the surest way of impressing the public with a sense of the importance of the higher education. Education itself should not be made a spectacle, and the lavish employment of spectacular methods should be avoided in presenting its claims for public consideration. They will be found more likely to encourage the unwholesome modern tendencies in educational work than to strengthen the nobler ideals that are our precious heritage from the past, and that we are in no little danger of forgetting.

If we were to compare a dozen American inaugural addresses of the modern type with the same number selected from those of fifty years ago, we should not fail to notice many striking differences in spirit and declared purpose. The men themselves would be found so different that it would be easy enough to understand why the manner of their discourse should present so marked a contrast between the old and the new. The clerical and philosophical type of president that was almost universal in the days of our fathers has been replaced by a composite type of which the most prominent characteristics are those of the skilled administrator, the successful man of affairs, the worker

in applied science, and sometimes, unfortunately, the time-serving politician. The change is not all for the better. It is apt to connote a suggestion of demogogic appeal, a readiness to make terms with the mammon of unrighteousness, a foolish emphasis upon "efficiency" in the commercial sense, a menace to the full freedom of intellectual activity, and, in general, a lapse from the standards of unworldliness that should make the university a Palladium of the soul, sending "from its lone fastness high upon our life a ruling effluence," and warning us, when we most need such admonition, that material gain and the realization of vulgar ambition are not the real objects of life.

A study of recent university inaugurals would reveal a considerable variety of styles. There is the breezy style, suggestive of the journalistic habit and the mental attitude of the man of the world. There is the heart-to-heart style, seeming to take the public into its full confidence. There is the optimistic style, persuaded that all is now for the best in education, and that the future will be even better than the present. There is the magniloquent style, swaying its hearers with florid rhetoric and vaguely enticing prospects. There is the statistical style, with its impressive array of facts and figures, taking for granted that numbers and endowments are about the only things that really matter in a university. And there is the style of ill concealed arrogance, expressing the personality of the man who frankly thinks of his colleagues as subordinates, and who will ride rough-shod over their rights as men and their freedom as educators whenever his masterful instincts prompt him so to do. None of these styles, except the last, is to be utterly condemned, for each of them has its own peculiar effectiveness, but they all somehow miss the dignity, the high seriousness and the intellectual distinction of the old-time utterances upon inaugural occasions. We live in an age which holds the academic quality in flippant esteem, and its maintenance is difficult, even with the best of will, in the academic world.

In refreshing contrast to many inaugurals of recent years, that of President Vincent of the University of Minnesota keeps ever in view the permanent ideals of education. These ideals have shifting manifestations, and they need from time to time to be re-voiced to accord with the mental habit of the new generation. If the temper and the spirit are kept firm, much latitude is permissible in the expressive form of the message. Mr. Vincent's message has both lightness of touch and reflective weight, and is adorned by the words of many of the wise who have lived before. Its keynotes are institutional solidarity based upon mutual consideration and cordial coöperation in a common cause, and social service based upon a broad understanding of the many new possibilities of usefulness that hardly came within the ken of the older university. He thinks of the institution as "an instrument of the general purpose, a training place of social servants, a counsellor of the commonwealth, a source of knowledge and idealism." This shifting of the emphasis from individual culture to social usefulness is natural in a professional sociologist like Mr. Vincent, and we can have no quarrel with it, because it means no change in the fundamental ideal of education. Individual culture has never been urged by its apostles (however mistakenly this may have been supposed) as the final cause of education. Such a contention would be as self-evidently futile as that of art for art's sake. But it has been posited, all the way from Goethe to Arnold, as the necessary condition of general progress. Enrich your own life has been the precept, not for yourself alone, but that your example and your influence may enrich other lives as well. Those who have followed the first part of the precept, and ignored its corollary, have been recreant to the cause for which all the great apostles of culture have stood.

"If a people is not to perish mentally and spiritually, it must be steadily refreshed by streams of thought and idealism. Of these, the university strives to be a perennial source." Under the leadership of a man who thus sincerely conceives its function, the University of Minnesota may well take heart anew. Its face is set toward a goal which, though far-off, is no marsh-fire illusion, but a steadfast beacon. It accepts Newman's principle that the "training of the intellect which is best for the individual himself, best enables him to discharge his duties to society." And its aim is no lower than is indicated in Newman's noble words:

> "That perfection of the intellect, which is the result of education, and its *beau idéal*, to be imparted to individuals in their respective measures, is the clear, calm, accurate vision and comprehension of all things, as far as the finite mind can embrace them, each in its place, and with its own characteristics upon it. It is almost prophetic from its knowledge of history, — it is almost heart-searching from its knowledge of human nature, it has almost supernatural charity from its freedom from littleness and prejudice, — it has almost the repose of faith, because nothing can startle it; it has almost the beauty and harmony of heavenly contemplation, so intimate is it with the eternal order of things and the music of the spheres."

THE FIGHT FOR FREE RAW MATERIALS IN LITERATURE.

The world is always pleading with Genius to be peaceful and proper. "Don't write those strong, strange, horrid things you delight in," it says. "Do something pretty and pleasing, and I will take you on my lap and feed you with sugar-plums." "But I must write masterpieces," answers the Genius. "If you do I will knock you on the head!" screams the World. "Knock and be hanged!" says the Genius. And so masterpieces come to be written, and so the Genius joins the

"Many proud ghosts of heroes who add to the train of Aides,
Their bodies a booty to dogs or a prey to the ominous vultures."

Generation after generation, year after year, the same storm of protest is evoked by any work which deals with the primal passions, the great crimes, the naked realities, or the evil-working potencies of life. But the strange thing is that what shocks one age is accepted with calm complacency by the next. Mrs. Grundy is only concerned with present violations of her code. Paris shuts its prudish ears to Molière's "School for Wives," but in a few years it is read in the schools for students of literature. "If I had been God, and known that 'The Robbers' would be written, I should not have created the world," said a German prince, of Schiller's play, which is now considered good for boys. The author of "Jane Eyre" was told that she was a woman who had forfeited the companionship of her sex; but "Jane Eyre" is to-day a book for women. Even so daring an innovator as Rossetti said of "Wuthering Heights" that its scene was laid in hell, but apparently people in that locality bore English names. The best critical opinion to-day calls the work a tragic masterpiece, the greatest book ever written by a woman. Not only time, but distance, seems to do away with the offence of force, the flavor of impropriety. American audiences listen calmly to plays of German or Italian authors, when they would ostracize a native writer for similar work.

Wherever power and beauty exist, there, it is safe to say, the makers of literature will always be gathered. Power is principally to be found in the extreme exhibitions of good and evil, but most in evil, for good is too characterless for delineation: light cannot be realized except by contrasts of darkness. Beauty has both a spiritual side and a physical side; we cannot ignore either without throwing things out of balance. Great artists usually work from the turbid to the clear, from the sensuous to the spiritual. The horrors, the tumultuous energies of life, the delights of the senses, the charm of existence, impress them first; afterwards come tranquillity and service of the spirit.

In part, the objection to such themes springs from a radical misconception of the relations of imaginative literature — pure literature — to life. A great deal of what for lack of any other word we call "literature" is didactic. It is concerned with the training of character, the guidance of conduct. Through it, religion, law, order, and custom speak to man. Its business is instruction, restraint. It preaches the mortification of the flesh, the subjection of desires. Imaginative literature does not exist to make us good, but to make us intelligent, — in the vernacular, to "put us wise" as to the happenings of humanity, most of which would never come within the scope of our experience; it exists to delight and broaden and elevate our minds by reproducing and expressing life — all life. There is no reason why it should not be permeated and aërated by the principles of religion and law. Generally it is. But though morality may be its theme, it cannot be its object. Literature has just as much right to rebel against religions, laws, moralities, as to enforce them. "One good custom may corrupt a world." Like Hamlet and Laertes, good and evil are continually changing foils. God does not fear truth.

In one sense, then, we take imaginative literature too seriously when we would transfer to it the province of the pulpit or the law court. It doesn't deal with us in that way. In another sense, we do not take seriously enough its potent magic, we do not realize the greatness of that cloud-life which rises from the ruins of real existence, which lives on immortally while the generations decay. The concern of didactic literature is with ethics, conduct; the concern of imaginative literature is with ontology, being. The greater includes the less. In this country there has been a good deal too much coddling of character and far too few free adventures of the intellect.

Literature which deals with the relations of the sexes, the temptations of the flesh, is the great stumbling-block to prudes of both sexes. They can tolerate the literary presentation of all the other actions, vices, crimes, temptations of humanity, but they cannot endure the visualizing of this passion. How do the master poets of the world answer to their protests? Love, legal or illicit, is the predominant theme of their works. Homer bases his *Iliad* on the infidelity of Helen. He defers to her beauty, says that her act was the act of the Goddess, and lets it go at that. Calypso in her grot, Circe on her island, are the first of the great temptresses of man. The greatest of the ancient tragedies, the "Agamemnon" and the "Œdipus," are tales of adultery and incest. Virgil paints most vividly the *liaison* of Æneas and Dido. Tasso's garden of Armida, Spenser's garden of Acrasia, Milton's garden of Eden, are furnished with nude figures painted in the most glowing and alluring colors. These are perhaps three of the purest-minded of poets. It would almost seem that richness of hue and grace of line in the treatment of the nude are tests of an author's high-mindedness. Tennyson is as sensuous as anyone in his "Merlin and Vivien." Wagner has Kundry and her flower-girls. Shakespeare bares the very throbbing heart of sense in the love scenes of "Romeo and Juliet." Marlowe, Fletcher, Ford, Dryden, even Pope, Burns, Byron, Keats, Shelley, Goethe, Hugo, Musset, — in fact,

everyone who has written greatly, — has written frankly and freely of that passion where flesh is transfigured into spirit and spirit transformed into flesh.

There is a vast difference in the way men and women regard the literary presentation of sex subjects. To women, love is a mystery, something to be kept holy and secret. Her curiosity about it may be as great as man's, but she wants the matter wrapped up in sentiment, in delicate innuendo, in reserves more dangerous, perhaps, than blunt dealing. Woman is probably responsible, more than man, for the thousands of novels, plays, poems, which treat the "theme of three"—wife, husband, and lover. Man is the fantast and philosopher. He can be more ethereal and imaginative in his desires and emotions than woman, but the ironic earth-spirit moves in him and makes him turn the matter into unholy merriment. His persuasion of the cheat of life makes him strike at the processes of life itself. His spirit, indignant at not finding perfection in the one relation which seems to promise it, takes revenge in ridicule. Hence arises a vast literature of raillery against women, an orgy of humor about the functions of sex. Hence the bestialities of Aristophanes, Juvenal's frightful libels on women, Rabelais' overflowing animality, Shakespeare's invective and descents into the grossest realism, Goethe's sardonic irony, Burns's frank indecencies. Often this kind of writing is about the profoundest thing in literature. At times, at least, it makes both the lofty idealisms and the common-sense proprieties of the world seem like hollow shams. It is a sort of skeleton at the feast, a thing at once for mirth and shuddering. But literature cannot spare such revelations. A literature without such reminders of the rent the soul must pay for its tenure of the body would be a literature in the air; it would be a dish lacking in salt and savor.

Plato excluded the mischievous poets from his Republic; the Spartans, in fact, extruded them from their community. It is possible that some State may again try this experiment, but it is quite certain that its condition under such a reign of Fact will be worse than it was before. It will be a dull and gloomy tyranny. Not only will much of the joy and hope which goes to ease the burden of life be banished, but morals themselves will deteriorate. The play of imagination is the safety-valve of the passions. If you debar men from indulging in mimic passions, they will plunge all the more readily into real ones.

Readers of sense know very well how to discriminate. They are furnished with feelers, antennæ, by which they can separate what is practical from the divine make-believe of literature. They are not going to commit murder because they can thrill with the spectacle of Macbeth's guilt. They are not going to filch purses because they can enjoy the humor of Fallstaff's exploit at Gadshill. They are not going to bolt with the first pleasing person of the other sex, because Cleopatra or Camille is dear to them. They accept imaginative literature as a vicarious experience, which enlarges their minds, deepens their emotions, makes them contemporaries of all times, citizens of all places. They are willing to allow to the artist the utmost liberty of his materials if he can only make something of them.

There are two statues in existence one of which represents the Muse urging the horse Pegasus on, while the other shows her holding him back. This is no bad allegory of the imaginative and didactic forces of literature in relation to life. The main business of the former is certainly encitement. Its province is to make men realize that they are alive and that they have wings. Unfortunately with us in America, the restraining hand is most in evidence. The direction of our literature has been largely undertaken by pedants and pedagogues who itch to use on mankind generally the ferules they are forbidden to apply to boys. CHARLES LEONARD MOORE.

CASUAL COMMENT.

THE MANDARIN DISEASE, the itch for honors and titles, in the intellectual no less than in the civil and political world, may yet be cured among us if other college and university presidents follow the example of Columbia's head in censuring this mania for badges rather than for the things they are supposed to stand for. "During the last twenty-five years," says President Butler in his current annual report, "there has developed among the colleges and schools of the United States a deplorable form of educational snobbery, which insists that a candidate for appointment to a teaching position shall have gained the privilege of writing the letters Ph.D. after his name," while, as a matter of fact, "few persons are less well equipped to make good college and secondary school teachers than the most recent possessors of the degree of doctor of philosophy." Here might pertinently be quoted many passages from the late Professor James's article on "The Ph.D. Octopus," first printed in "The Harvard Monthly" and now included in his just-published posthumous volume, "Memories and Studies." For example: "To interfere with the free development of talent, to obstruct the natural play of supply and demand in the teaching profession, to foster academic snobbery by the prestige of certain privileged institutions, to transfer accredited value from essential manhood to an outward badge, to blight hopes and promote invidious sentiments, to divert the attention of aspiring youth from direct dealings with truth to the passing of examinations, — such consequences, if they exist, ought surely to be regarded as drawbacks to the system, and an enlightened public consciousness ought to be keenly alive to the importance of reducing their amount." In a later utterance, an address on "The College-Bred," also contained in the above-named volume, the same thought finds expression in different form: "To have spent one's youth at college, in contact with the choice and rare and precious, and yet still to be

a blind prig or vulgarian, unable to scent out human excellence or to divine it amid its accidents, to know it only when ticketed and labelled and forced on us by others, this indeed should be accounted the very calamity and shipwreck of a higher education." Probably it is only with the wisdom, and the sadness, of some degree of maturity, that a man learns that he is only beginning really to live when he ceases to prize the rewards of success, either his own or another's. . . .

Mr. Pulitzer's plan for making journalists, by richly endowing a school for their education, appears to work itself out with some difficulty. Conferences are now in progress at Columbia University, of which the proposed school is intended to be a branch, to determine upon its organization and curriculum. But progress appears to be slow. Journalism, in its larger aspects, has a width and a vagueness of range that make it much harder to lay out a definite and satisfactory course of study than is true in such callings as civil engineering, for instance, or medicine, or law. Politics, art, literature, economics, public health, everything, in short, of general interest, and many things of special interest, find a place in the journals of to-day. A lifelong course in general information and in reading the best books, supplemented by the necessary instruction in certain practical details, seems not too comprehensive a curriculum for the thorough journalist, who at the same time should be able to write without too wide a departure from the best models. It is little wonder that Mr. Pulitzer provided for the withholding of one-half his stipulated benefaction until the school should have proved a success in the opinion of competent judges. It may be well to add here an outline of the curriculum sketched by the founder himself in his will: The principles of law, as it pertains to journalism; literature, with special reference to the literature of politics; the study of truth and accuracy, and the art of being able to find facts when they are required, rather than cramming a student full of them in school; history, with reference to the rise and fall of nations, and the making and breaking of great public institutions; economics; modern languages to such an extent as to give a newspaper man access to literature in other than his native tongue; the ethics of journalism, for above all other qualifications in a journalist the testator valued "moral sense, courage, and integrity." . . .

An etymologist's birthday served him recently as an occasion for making some prognostications on the future of the language whose past he has so zealously studied. The Rev. Walter W. Skeat, author of the widely and favorably known "Etymological Dictionary," was interviewed on the seventy-sixth anniversary of his birth, and said — or is said to have said — among other things, that certain cockneyisms now in vogue are likely to become eventually the established usage, and that the careful speaker of some future generation may be expected to say "lydy" for "lady," however much we may now shudder at such a prospect. "It is East Anglian English," he asserted, "which sets the fashion throughout the country. But it is a law of nature that language must change, and after all 'lydy' is not more offensive to a cultivated ear in the present day than the word 'dame,' as educated people pronounce it, would have been in that of Chaucer." Nevertheless, if "lydy" ever really becomes the accepted pronunciation in England, we shall begin to see ample cause and excuse for the formation of an "American language" in good earnest, and for a declaration of linguistic independence of the mother country. Dr. Skeat indulged further in some interesting personal reminiscences. He recalled his four years' curacy at East Durham, which was followed by a two years' service in a like capacity at Godalming. Then ensued illness and enforced idleness, after which he returned to Cambridge and was made lecturer on mathematics at Christ's College. And when, a little later, Dr. Furnivall founded the Early English Text Society, Dr. Skeat began to edit early texts for him. Thirty years were spent in preparing "Piers Plowman" —unremunerative work, certainly, but luckily the learned editor was not then, and is not now, under the necessity of earning his bread and cheese, as he expressed it. . . .

The public clamor for new books threatens to deafen the librarian of any public library in a community not hopelessly somnolent in its habits. In the current report of the Galesburg (Illinois) Public Library, lament is made over the insufficiency of the annual appropriation for new books and the consequent impairment of the library's usefulness. "The experience of other libraries has been the same," continues Miss Hoover, "for reports show that a reduction in the purchase of books is invariably followed by a decrease in the use of the library." Dr. Mark Hopkins on one occasion expressed his astonishment at the rate of growth noted by him in the library of the college with which his name is so inseparably associated. "Why," he exclaimed, "there are hundreds of old books here that I have never read, and still you are buying new ones every month!" The old books, or a small fraction of them, have their use and their enduring vitality; but the interpretation of the life we are now living demands a never-ceasing addition to the store of existing literature. Hence the call for a new book from nineteen readers, with only the twentieth one content to receive a time-worn and time-tested classic.

. . .

The re-birth of New York's State Library, the rising of this phœnix from its ashes of last March, must necessarily be a slow process; but a liberal legislative appropriation has made possible the vigorous prosecution of the work of obtaining new collections to replace as far as possible the old, and of providing an adequate fire-proof building for their early reception. A circular sent out by the Library makes the safe assertion that "it would be too much to expect to make the New York State Library greater than

all other libraries in all particulars. Though it will have some books on most subjects, it cannot undertake to collect all the books or even all the important books on *all* subjects." The constituency of the Library tends under modern methods to become as wide as the State, or even wider; and the range of its material must be no narrow one. Especial attention, however, will be given to the following ten classes: general reference books, law, medicine, history, education, social science, technology and engineering, science, manuscripts, government documents. Tenders are invited from all who have books to offer that are within the scope of the proposed collections. Further particulars may be obtained from the librarian, Mr. J. I. Wyer, Jr. . . .

MISLEADING BOOK-TITLES, like Ruskin's "Notes on the Construction of Sheepfolds," and many another in his list of works, are sufficiently common, and sufficiently vexatious to the library cataloguer, who can hardly spend time to read a volume through in order to determine its proper classification. Recently some glaring instances were reported from the British Museum by Dr. C. K. Fortescue, keeper of printed books in that institution. He says it is no uncommon thing for the author of a plain and unpretending book about Sussex to christen it with some such name as "The Glittering Glades of Grassland." A certain treatise on natural history is disguised under the title "Music of the Wild," and a work named "Light for the Blind" turns out to be an appeal in behalf of African missions. "Earl Percy's Dinner Table" sounds like the title of a historical novel, or of a racy collection of anecdotes and witty conversation; whereas it designates a sober history of the American Revolution. The number of misleading book-titles familiar to library workers, and to omnivorous readers, is not small. A list of some length could be drawn up without any great difficulty.

. . .

A NEW SERIES OF WAR PAPERS BY GENERAL MORRIS SCHAFF, to be entitled "The Death of the Confederacy," announced by the "Atlantic Monthly" for next year, is a matter for congratulation. General Schaff's former series, "The Spirit of Old West Point" and "The Battle of the Wilderness," won for him perhaps as solid a literary reputation as has been gained by any American in the past few years. And though the word "solid" as applied to literary work too often denotes the conventional or the stodgy, this is certainly not the case with General Schaff's productions. History more flushed with emotion, more aërated with imagination, has seldom been written. His "Dream March to the Wilderness," in "The Atlantic" for last May, is worthy of the best days of that magazine. . . .

THE BUSINESS OF MYTH-SMASHING carries some merited odium with it. To pull down is easier than to build up, but the facile downpuller has ever felt an exultant sense of superiority to the laborious upbuilder. Among recent destructive criticisms of time-honored legends have been the highly unnecessary and irrelevant demonstration of the baselessness of the story of John Gilpin's exciting ride, and the all but sacrilegious contradiction of the accepted account of Captain John Parker's exhortation to his Minute Men to stand their ground on Lexington Common. More recently still a literal-minded clergyman of Plymouth is said to have found proof to convince him, and with which he has tried to convince others, that Miles Standish did not send John Alden to propose in his name to the Puritan maiden Priscilla, and that consequently she could not have made the arch reply attributed to her. Such iconoclasm as this has its charms, as all know who have engaged in it even to a slight extent. . . .

THE ENDOWED PRINTING HOUSE, non-commercial in its aims, and devoted to the publication of scholarly and deserving works that must otherwise fail to see the light, has yet to establish itself among us an educational agency comparable with the endowed or free library, the endowed college or university, the endowed lecture course, or the (still in the experimental stage) endowed theatre. The Harvard "Crimson" makes an appeal for an endowed Harvard University Press that shall do for American scholarship what similar presses at Oxford and Cambridge have long been doing for English letters and learning. Such an establishment would, as the writer estimates, cost something like one hundred thousand dollars to build and to equip for handling works not confined to our own language; and at least an equal sum would be needed as an endowment. Not a few of our universities have special funds for the publishing of certain serials or studies, and occasionally some sort of printing establishment under their control, but nothing of the sort that can compare with the Oxford University Press.

. . .

HELLENIC STUDIES AT OXFORD will not quite yet be abandoned in favor of aëronautic engineering or other scientific or vocational courses. By a vote of five hundred and ninety-five to three hundred and sixty, the Oxonians have defeated a movement to exempt from Greek all students in mathematics and the sciences. This was not, it is true, a proposal to banish Greek entirely, but it was felt to be a step in that direction, and the conservatives rallied strongly to oppose the radicals. Educational ideals must needs change as the centuries wax and wane, but Oxford is wisely determined to be not the first by whom the new is tried, nor yet the last to lay the old aside. . . .

HAUPTMANN IN JAPANESE not long ago held the boards at the Teikoku-za, in Tokyo, and drew a large audience. The Jiyu Gekijo, or Liberal Theatre Association, presented the play, "Lonely Lives," which proved a severe test of the translator's powers, and was made further difficult of adequate production by the assumption of women's parts by men. Apparently the introduction of the actress in Japan, hailed as a sign of progress some time ago, has not proceeded far. Other plays of the western world were announced as in preparation at the same theatre, notably "A Doll's House," "Othello," and a part of

"The Merchant of Venice." Still other translations of European plays are being prepared, and the Tokyo theatre-goers seem likely to have their fill of the exotic drama, which should tend to encourage a higher grade of performance in the native dramatists.

COMMUNICATIONS.

THE IRISH THEATRE SOCIETY.

(To the Editor of THE DIAL.)

As one phase of the general movement for the uplift of the drama in America, many of your readers are no doubt interested in the remarkable achievements of the organization known as the Irish Players, in several Eastern cities this season. This brilliant company, accompanied by the two moving spirits of the Irish National Theatre Society, Lady Gregory and Mr. William Butler Yeats, has visited Boston and Washington, and is now playing in New York. The Society was founded seven years ago, primarily to further the Irish literary movement. The plays were in many cases written to meet the need for them, and the players—for there were then no Irish actors—were trained to give the plays. The first company, of unpaid amateurs, was recruited from the working people of Dublin; they worked by day and rehearsed and acted at night, for love of "the art of the theatre." Thus, out of love for Ireland and a belief in the dramatic value of Irish poetry and Irish thought, grew the Irish Theatre Society. That it has called into being Lady Gregory's charming comedies, is much to its credit; that it encouraged and has worthily produced Mr. Synge's masterpieces, is more. When the English censor forbade the performance of Mr. Shaw's "Shewing up of Blanco Posnet," the Abbey Theatre presented it with triumphant success. The Society has had its troubles. There were riots in Dublin over Mr. Synge's "Playboy." The Boston woman who, wearied by the quiet realism of Mr. Boyle's "Building Fund," exclaimed disgustedly, when the curtain rose on the last act, "I thought at least they'd have a wake!" is a type of the great unappreciative public who see nothing impressive in the simple plays which the Irish actors perform so simply and convincingly. But interest in the movement has grown steadily, and with it a taste for sincere and original drama and sincere and quiet acting. More pretentious experimenters in the work of dramatic uplifting well stand amazed at what has been done in Dublin with a very limited expenditure, by a disinterested artistic management, and a company of splendid achievements and of high ideals.

E. K. D.

Rutland, Vt., December 5, 1911.

LITERATURE AND THE CUSTOM HOUSE.

(To the Editor of THE DIAL.)

I have read with full appreciation the article on Dogberry at the Custom House, in your issue of November 16. The attitude of the Government of the United States toward the interests of the publishers, the men who are doing their share in behalf of the higher education of the country, is not in line with the progress of civilization.

Under the provisions of the Copyright law, the American publishers are prevented from controlling the market, which in form has been assigned to them, and have simply the privilege of competing in this market with trans-Atlantic publishers.

Under the tariff provisions, the cost of all of the articles required for the production of books is kept high as proportioned to the prices paid for similar materials by trans-Atlantic competitors, and the consequent difference in the selling price of American editions—or at least of a portion of such editions—is then assigned as a ground for the admission, irrespective of copyright conditions, of the trans-Atlantic editions of American copyrighted books. Such a decision is arrived at by joint committee of the two Houses, composed in majority of protectionists, who are themselves responsible for the policy that makes books dearer than they ought to be. In the instance which served as the text for your admirable article, the publishers who undertake to supply the market with imported editions are treated as malefactors, and are subjected, under arbitrary and unannounced changes in the interpretation of the confused provisions of the statute, not only to the payment of excessive duties—duties which must stand largely in the way of the sale of the books in question and of future importations of similar books—but to the risk of penalties on the top of those duties. These penalties were to be imposed because these wicked publishers, having been importing under one interpretation of the law for a long series of years, had not been able to foresee the mental attitude of some later Dogberry in the Treasury Department or in the office of the Appraisers who might decide to change the method. There is not another country in the world that treats the interests of literature in so mediæval a fashion.

GEORGE HAVEN PUTNAM.

New York, December 7, 1911.

THE UNFORTUNATES AMONG COLLEGE PROFESSORS.

(To the Editor of THE DIAL.)

May I venture my word of commendation of your recent article on "Pensions and the Learned Professions," especially the observation that "In the administrator's heaven there is more joy over one sinner who is thwarted than there is grief over the lost opportunities of ninety-and-nine righteous persons who need no thwarting." There is much truth in this. A professor may have reached or exceeded the required age, and may have fulfilled the requisite number of years of professorial service; but if he happen to have lost his chair, even through no fault of his own, he is met at the door of the Pension Trustees' office with the unwelcome greeting, "I know not whence you come. Depart into the outer courts, where you may cool your heels *ad libitum*." It may be that there are so many of these unfortunates that to admit them would "swamp" the Fund; but we are informed that Mr. Carnegie, in the goodness of his heart, has made such addition to his various Funds that the amount received by the Pension Fund may enable the Trustees to widen the terms of admission to its benefits. Wherein do these "unfortunates" differ from the more blessed ones who have been so fortunate as to retain their chairs until they have fulfilled the terms imposed by the Trustees, which appear to be like the laws of the Medes and Persians?

All poor professors are grateful to Mr. Carnegie for his liberality in establishing such a Fund, but I respectfully submit that the terms might be made more liberal on which the benefits are dispensed.

ONE OF THE UNFORTUNATES.

December 8, 1911.

The New Books.

The Story of a Great Soul.*

"I hear it often said by my friends," wrote Ruskin in an unpublished preface for one of his later books, "that my writings are transparent, so that I may myself be clearly seen through them. They are so, and what *is* seen of me through them is clearly seen; yet I know no other author of candour who has given so partial, so disproportioned, so steadily reserved a view of his personality." Whatever of paradox there might be in these words, they were written, of course, before the publication of "Præterita." Had that work been carried through to completion, Ruskin's statement could have been reversed, and we might truly say that no other author of candor had given us so complete, so symmetrical, so entirely frank a view of his personality. But the fiery intellect had burned itself out when "Præterita" was little more than half completed; and "that most heavenly book" (so Burne-Jones rightly called it) remains but a fragment of autobiography.

But those who would see Ruskin steadily and see him whole have not lacked for opportunity. In the twelve years since his death, there has been an avalanche of personal reminiscences and Ruskiniana of every conceivable sort,—the Bibliography in the Library Edition contains entry of over 1200 items. Chiefly, of course, there have been Mr. Collingwood's excellent "Life and Work of Ruskin" and "Ruskin Relics"; and Mr. Frederic Harrison's volume in the "English Men of Letters" series. And now Mr. E. T. Cook, fresh from his labors on the monumental Library Edition, puts forth in two large volumes of six hundred pages each what must be considered the definitive biography of Ruskin — the final authority on that endlessly interesting life. Of his capabilities for the task now completed, Mr. Cook gave preliminary proof in his collection of "Studies in Ruskin," published several years ago. He was one of that brilliant group of undergraduates at Oxford upon whom Ruskin cast his spell in the early seventies, and who became thenceforth his avowed disciples and intimate associates. As chief editor of the Library Edition, Mr. Cook has for several years past been going over every available scrap of Ruskin records — diaries, note-books, unpublished manuscript, etc.; and it is he who is responsible for the extended biographical and critical introductions which are so important a feature of the noble edition just referred to.

These introductions form the basis of the Life now published. Minor changes have necessarily been made, the arrangement is considerably altered, and new matter has been added; but in very considerable part Mr. Cook's "Life of John Ruskin" is a word-for-word reprint of the introductions prepared for the Library Edition. That this fact is not fairly stated in the author's Prefatory Note, gives occasion for the one word of censure to be found against the present work.

Ruskin's life was, as he himself said of it, "persistently literary." For all his European travels, and acquaintanceship with the great of his time, the life he led was in the main private and secluded. A biography of him must therefore, as Mr. Cook points out, "be the story of a soul," — "the account, mainly, of a character, a temperament, an influence; and seldom, of events on the stage of public action." Ruskin himself believed that a principal function of biography was to reveal what is "beautiful or woeful" in an individual soul. In Ruskin's life, the beautiful and the woeful were abundantly and wondrously mixed; his path seemed, for the most part, a *via dolorosa* which yet led somehow along the borders of Fairyland. To trace that strange path, to analyze that complex character and many-sided intellect, to summarize the quality and influence of that life-work of colossal industry, — here was a task that might well appal the most skilful biographer. But Mr. Cook faces it all squarely, and comes off triumphant. On the biographical side, he makes liberal drafts upon unpublished material in the way of diaries, note-books, and letters, as well as upon "Præterita" and "Fors Clavigera," thus letting Ruskin in large measure tell his own story. The more original part of the work lies in Mr. Cook's detailed accounts of the character and fortune and influence of Ruskin's books. His aim has been always to illustrate the works by the life and the life by the works.

It was scarcely to be expected that Mr. Cook, or anyone else, could give us much in the way of actual fact regarding Ruskin's life that was not already known. The essential part of all that *is* known, however, he selects with invariable good judgment and presents in admirable form. In dealing with Ruskin's unfortunate marriage, he tells us much more than did Mr. Collingwood; yet there is not the slightest concession to the class of readers that consume Mr. Gribble's vulgar revelations. He recognizes

*The Life of John Ruskin. By E. T. Cook. In two volumes, with portraits. New York: The Macmillan Co.

fully (as fully, even, as did Ruskin himself) the faults and limitations of the master's character—the "dangerous and lonely pride," the waywardness, the "tendency to absolutism, petulance, over-emphasis." Such incidents as the quarrel with Rossetti and the misunderstanding with Gladstone are dealt with in a spirit of unimpeachable fairness. But Mr. Cook never confuses accidentals with essentials; for him, as for all who read his pages, it is the nobility and beauty and strength of Ruskin's character that overshadow all else. "He is not a man," said Dr. John Brown, who knew him perhaps as intimately as any, "but a stray angel, who has singed his wings a little and tumbled into our sphere."

There are three great divisions in all men's lives, Ruskin wrote in "Fors Clavigera,"—"the days of youth, of labour, and of death. Youth is properly the forming time — that in which a man makes himself, or is made, what he is for ever to be. Then comes the time of labour, when, having become the best he can be, he does the best he can do. Then the time of death, which, in happy lives is very short; but always a *time*. The ceasing to breathe is only the *end* of death." Of Ruskin's own life this statement is peculiarly true. Mr. Cook's first volume deals with the period of youth — the period, that is, from Ruskin's birth, in 1819, to the completion of "Modern Painters," in 1860. The years of childhood are covered so fully in "Præterita" that but a single chapter is given to them here. It was with that fateful gift, on his thirteenth birthday, of a copy of Rogers's "Italy," with Turner's illustrations, that the career of Ruskin really begins. His work in life as an interpreter of Turner and of Nature was then decided for him; with that day began a quarter-century of "quiet investigation of beautiful things," the chief or at least the most immediate result of which was "Modern Painters." With the exception of a youthful love affair which came to nothing, his life during this period was continuously and blessedly happy. But for some time before the last volume of "Modern Painters" had appeared, a new spirit was dawning in Ruskin — a growing sense of the evil of the world, "the terrible call of human crime for resistance and of human misery for help." With this cry ringing in his ears, the interpretation of art became a mockery. Abandoning all other plans, Ruskin set himself resolutely to attack the dragon. With the appearance of "Unto This Last" in 1860 ("the beginning of the days of reprobation," he calls it) began Ruskin's true "time of labour." Thenceforth for him there was to be almost continuous warfare, and but little peace, until that decade of "the time of death" which closed at Brantwood in 1900. It is this period, from 1860 to the end, that is covered in Mr. Cook's second volume. Of the various transitions in Ruskin's life-work, the author gives us this excellent summary:

"Unpractical as he is commonly called, and as in the vulgar sense he certainly was, Ruskin was strongly possessed by the instinct and passion for practice. His desire was to do things, and to set others to doing them. Starting as a critic of painting, he had arrived at the conclusion that art, to be really fine, must be the representation of beautiful realities and be pursued in a spirit of delight. Proceeding as a critic of architecture, he had found this art to be the reflection of national character, and the secret of good Gothic to consist in the happy life of the workman. Turning next to the study of economics, he saw, in a society ordered on the principles of unregulated competition, and in an age given over to mechanical and material ideas, the negation of conditions favourable to happy art. The final step was, to one of his ardent temperament, clear and simple. He was not content to live in a world of the imagination; he strove to realise the conditions of the good and beautiful in the actual world — to build the Tabernacle of God among men. It was not that he wanted to be a social reformer, or that he felt himself in any way peculiarly qualified for the part. His Prophetic work was not of choice, but of necessity. It was a payment of ransom. 'I simply cannot paint, nor read, nor look at minerals, nor do anything else that I like . . . because of the misery that I know of.' He had to clear himself 'from all sense of responsibility for this material distress, by doing what he could to point a way to the cure of it. His work in this kind was begun, he tells us, 'as a bywork to quiet my conscience, that I might be happy in what I supposed to be my own proper life of art-teaching.'"

One of the most interesting chapters of the present Life is that entitled "In a Literary Workshop," describing Ruskin's methods of composition, his relations with printers and engravers, and similar matters. "As one who has lived behind the scenes, as it were, of Ruskin's pageant of style," and who "has been admitted to all the secrets of his literary workshop," Mr. Cook speaks here with particular authority. There is much quotable material in this chapter, but we prefer to give this characteristic picture of Ruskin in one of the later Oxford lecture courses:

"I recall another effective piece of what may be called the lecturer's stage-play. Ruskin was expatiating, as was his wont, on the vandalism of the modern world. On an easel beside him was a water-colour drawing of Leicester by Turner. 'The old stone bridge is picturesque,' he said, 'is n't it? But of course you want something more "imposing" nowadays. So you shall have it.' And taking his paint-box and brush he rapidly sketched in on the glass what is known in modern specifications as a 'handsome iron structure.' 'Then,' he continued, 'you will want, of course, some tall factory chimneys,

and I will give them to you galore.' Which he proceeded to do in like fashion. 'The blue sky of heaven was pretty, but you cannot have everything, you know.' And he painted clouds of black smoke over Turner's sky. 'Your "improvements," he went on, 'are marvellous "triumphs of modern industry," I know; but somehow they do not seem to produce nobler men and women, and no modern town is complete, you will admit, without a gaol and a lunatic asylum to crown it. So here they are for you.' By which time not an inch of the Turner drawing was left visible under the 'improvements' painted upon the glass. 'But for my part,' said Ruskin, taking his sponge, and with one pass of the hand wiping away those modern improvements against which he had inveighed in so many printed volumes — 'for my part, I prefer the old.'"

There is a certain saying, much current in the *dilettante* world at present, to the effect that "we have got past Ruskin now." On this point let us have the evidence of Mr. Cook, speaking in his capacity as Ruskin bibliographer:

"The very period which is said to mark the eclipse of Ruskin's authority as a writer upon art and nature has been the period which has witnessed the greatest extension of the vogue of his books on those subjects. I will not dwell upon the great flood of cheap reprints in the English language, which during recent years have made Ruskin an author for the many, instead of an author for the few. This, it may be said, is merely a case of the vulgar entering upon a field which superior persons have abandoned. But there is another feature in the Bibliography of Ruskin which is significant. Since the days when he laid down his pen, he has ceased to be only an English author, and has become a world-author Many of his books, and especially his books upon art, have been translated into French, German, Italian, Spanish, Swedish, Hungarian. I am not aware that Ruskin has been translated into Russian, but Tolstoy's appreciation of him is well known. He regarded Ruskin as the greatest Englishman of his time. Ruskin's writings have been the subject also of essays or treatises in Belgium, in Holland, in Denmark, in Switzerland. And the foreign vogue of Ruskin has been greatest in the countries where æsthetic criticism is pursued with the greatest ardour. In Germany, Herr Engel may have set the fashion, for in his History of English Literature (1897) he commended Ruskin to German readers as 'the Englishman's Winckelmann and Lessing in one.' Ruskin has become a favourite theme for University dissertations in Germany; elaborate commentaries have been devoted to him; and on the occasion of his death, and in years immediately following it, his life and work attracted notice in German periodicals hardly less widespread than in England itself. 'In the last twenty years,' said Professor Sieper in a recent lecture in London, 'Ruskin and Morris more than any other Englishmen have influenced German thought.' In France it is much the same, and nowhere has Ruskin found more sympathetic or discerning criticism than is to be found in the abundant series of 'studies' which have appeared in Paris during recent years."

The simple truth is, of course, that we can never "get past Ruskin," were his so-called æsthetic and economic "heresies" a thousand times more heretical than they are. "Every noble life," as he has himself told us, "leaves the fibre of it interwoven for ever in the work of the world; by so much, evermore, the strength of the human race has gained." However erroneous his artistic teaching may have been, Ruskin gave to the study of art an impetus and a vitality it had never known before, and of which true artists for generations to come will reap abundant benefits. And though in our broad human relations we still reject Ruskin's moral teaching, as indeed we reject that of Christ, most of the specific reforms which he was the first to suggest, and for which he so valiantly fought, have become the accepted commonplaces of to-day.

Mr. Cook's biography is indisputably the "book of the year," — to ardent disciples of Ruskin it is indeed the book of many years. Next to the earnest study of Ruskin's own writings, we could scarcely conceive of a more inspiring and beneficial discipline than to follow through Mr. Cook's pages the detailed life-story of this noblest and wisest spirit of his age. Carlyle and Emerson, Tennyson and Browning, and many another great intellect, were of that age, also; but Ruskin could truly have said with the apostle, "I laboured more abundantly than they all: yet not I, but the grace of God which was with me."

The two volumes are comely in all external details. Five portraits in photogravure and a facsimile page of Ruskin's MS. are included by way of illustration; while a full and well-prepared Index is a feature of no little importance. A few typographical errors might well be corrected in the next edition, — such, for example, as "to" for "the" on page 118, and "worldless" for "wordless" in the quotation from Cory's "Mimnermus in Church" on page 265 — both in the second volume.

WALDO R. BROWNE.

THE FOLK AND THE INDIVIDUAL AS POETS.*

Professor Gummere has become widely known for his substantial contributions to the early history of poetry: "The Anglo-Saxon Metaphor," his doctoral dissertation at Halle, 1881; "Germanic Origins," 1892; "Old English Ballads," 1894; "The Beginnings of Poetry," 1901; "The Popular Ballad," 1907 (reviewed in THE DIAL for September 16, 1907). In

* DEMOCRACY AND POETRY. By Francis B. Gummere. Boston: Houghton Mifflin Co.

his latest volume, "Democracy and Poetry," we have the N. W. Harris Lectures delivered this year at Northwestern University.

It may be well to recall the main thesis of Professor Gummere's work of a decade since on the origins of poetry. He has there shown that poetry was in its origin a social creation, essentially communal. In its humble beginnings, consent and rhythm played important parts. The communal element at first existed to an almost exclusive degree; only "after long ages of alternating collective and individual forces, working within the social union, was the individual socially free to make himself master in a wholly social art." Thus there was a constant alternation of social-centripetal and individual-centrifugal impulses, amid which poetry steadily advanced. The surviving representative of communal forces is rhythm: "that consent of sympathy which is perhaps the noblest thing in all human life." It is for this reason that poetry,even in mediocrity, does more than prose at its best. For poetry is both tonic and opiate; and it owes its appeal to-day to the same elements that informed primitive poetry — the consent of rhythm and the power of human sympathy.

The present volume may be regarded as a sequel to the work mentioned. In the Harris Lectures, Professor Gummere deals with the communal origins of poetry and with the relation between democratic ideals and the life and vogue of poetry. The book is not easy reading; there is, for example, one paragraph of fifteen pages, and another of eleven; and such a thing as a topic-sentence is a positive rarity. We shall therefore do readers a service by giving some account of its course of thought.

In the opening chapter, dealing with the ideals and vitality of democracy, Professor Gummere notes the numerous defections from the ranks of supporters of democracy — Goethe, Burke, Wordsworth, Coleridge, Tennyson, Renan, Lowell, — and then asks what it is that they recanted. He finds it to be the literal absolute sovereignty of the people; that cause has failed. The long struggle for freedom has passed beyond its goal into license and abuse of power. The miscarriage of democracy is due, he thinks, to the influence of Rousseau. In consequence of that influence, the spirit of Montesquieu's democracy, where every man could say "My country," has yielded to a spirit in which every man says "My self." Yet there is no need for the believer in a new democratic social order to be discouraged; the cause has been not lost but merely checked.

In his second chapter, Mr. Gummere considers the reaction against democracy more at length. The constructive idea of free individuals combining in service and allegiance to an imagined state has not yet been tested by experience. On the other hand, in philosophy, science, history, literature, there has been a general recanting of the democratic idea. Events formerly explained as emanating from a confederacy of people or of natural forces are now explained as made up of individual initiative and a collective imitation. Science and history have turned monarchical, and explain all social processes on a monarchical basis. In general, history has been shorn of the democratic idea. The democratic movement, however, has left its impress on the science of poetry. It aroused a general desire to enlarge knowledge of mankind. "The People" got a new meaning. For Herder, who goes to the centre of things, the supreme ideal is justice; he dedicated his selection of folk-songs to the Unseen Powers of Righteousness and Justice. In poetic justice, the democratic ideal of the people found its best expression. In the theories and history of verse, however, the democratic idea was ruined by perversions and absurdities. Montesquieu and Voltaire, with their optimistic faith in the Thinker, give way to Anatole France, for whom thinking is the most dangerous of occupations. In the midst of this collapse, Whitman and Taine proclaimed the triumph of democracy in poetry. Were they real exponents of the central democratic idea?

The third chapter takes up these two men at some length. Whitman is plainly the democrat in poetry. Are his best works really poems? Professor Gummere thinks not. Whitman refused to keep step, was lawless. His poetic democracy, being purely destructive, cannot stand.

> "He cannot be the poet of democracy in its highest ideal who rejects the democratic idea of submission to the highest social order, to the spirit of the laws, to that imagined community."

In this view of Whitman, many readers to-day will probably not concur. Yet we believe Mr. Gummere's prophecy a safe one. We would, however, raise this question: Has the race inherited the feeling for rhythm to such an extent that Whitman's indifference to this shall of itself consign him to oblivion? That much of Whitman's work will be forgotten, except to be occasionally rediscovered in a doctoral dissertation, we may well believe; but there are other reasons for what we think is a growing indifference to this poet of an outgrown democracy. Browning — with whom, it is interesting to note, Professor

Triggs has linked Whitman in a study of democracy in poetry—kept step, and indeed was one of our most skilful metrists; yet Browning's popularity has of late very perceptibly waned, and the centenary of his birth will, unless we are much mistaken, arouse far less interest than it would have done twenty years ago. Was there not in both Browning and Whitman a certain lack of artistic restraint, a certain failure to apprehend what is the true realm of poetry, which is a matter not only of rhythm but of atmosphere, of truly heightened feeling?

On the other hand, Taine, hater of political democracy as of unbridled license, is at the same time the most resolute and extreme representative of that democracy in science and in the theory of art that Whitman defied. He sought to explain poetry by convention, to ground the science of it on the community alone. The flaw in such a doctrine, the lecturer rightly points out, is its hostility to the contribution of individual initiative. The genius of the individual poet cannot be ignored.

In discussing "The Functional Origins of Poetry," Professor Gummere studies at some length (as a typical source) the social or communal pang of death. When the lament for the dead came to be recorded, it had two elements: the communal or choral and the personal. As the latter waxed, the former waned. In time, the expression of grief passed into a fourfold formula: the fact of death, the reminiscence, the questioning why, the appeal to come back. In showing how from these threnodic elements, through repetition, epic and narrative arose, Professor Gummere traverses ground already covered in "The Popular Ballad." It is possible that he carries somewhat too far the contrast between the centripetal or contracting and the centrifugal or expanding tendencies. The analogy of these two kinds of motion is suggestive, but, beyond a certain point, we think, misleading. As Professor Gummere himself says (page 202), almost from the outset the man who knew how—the artist—was heard gladly by the throng. Did not the individual constantly reinforce the throng, interpret the thought of the throng? Did not the aristocracy grow out of, instead of being sharply contrasted to, the democracy? Again, who are the throng, the commune? Are they not in a sense the picked men of the tribe, its best brains and hearts, its leaders? And after all, is the difference between the individual and the throng one of kind, or rather one of degree of enthusiasm or inspiration? If the supposition is right that the prophetic "I" of Scripture is now and then communal, this may have its bearing on the doctrine of inspiration.

In "Democracy in Poetry," Mr. Gummere now undertakes to trace the democratic origins of poetry, returning to the old problem of how *das Volk dichtet:* of what part the folk has played in the beginnings of poetry. The essence of folk-song is feeling; that of the poetry of the individual is thought. Here again we hesitate to draw a line of sharp contrast; for where does feeling leave off and thought begin? Where does the "I" of songs like Deborah's cease to be communal, as Wellhausen thinks it was, and begin to be individual, as it sounds to us? The answer is not easy. That feeling, communally fostered, came first, however, no one will deny. "To primitive man the community was . . . the promise and potency of all social advance, his hope of progress, the refuge of his baffled individuality"; one may add, constantly less baffled as the race progressed.

In the last chapter, "Alma Poesis," our author undertakes to show how poetry has dealt with myth and religion, and how she fares to-day. Just as recorded literature is late, he would have us believe that the myths of literature are late. Primitive myths, he holds, are of communal origin; and thus, through mythology, religion itself traces its descent from the rhythms of swaying choral throngs. Less convincing is the author's treatment of comedy and tragedy. "In very broad generalization it may be said that the social group is the haunt of comedy, and that tragedy is the path of the solitary poet." This seems to us little less sweeping than Buecher's contention that tragedy is entirely foreign to early man. Was not the death of the boar-hunter, gored by the enraged animal, tragic to the throng that chanted the communal lament (such as is studied in Chapter IV.)? Following up his theory, Mr. Gummere is confronted by the fact that one hundred out of three hundred and five ballads are purely tragic, and is forced to conclude that *all* of these hundred are modern in matter while ancient in form. But is this conclusion necessary? It is not *only* the single life that is tragic. The tribe may have its tragedy, in the fall of the avalanche which wipes out a village, the fatal onslaught of wild beasts, the defeat and slaughter by a hostile tribe. It does not require the reflection of solitude to make these things tragic, for the personal lament (page 298) from the start blends with that of the throng.

With what Mr. Gummere has to say on the future of poetry we are in hearty accord. He dis-

plays a well-grounded and well-reasoned optimism. In quoting his closing words, let us say amen to the wish he expresses.

"This period of reaction has its poetry; but the mood and the art of it are not permanent. As romance not long ago leaped to life out of such a profound and death-like swoon, so the democratic note of enthusiasm and faith will sound again, when and how we cannot tell, but in its right season, and in the large utterance which hope always inspires. It is a pious wish that the poet who takes up that harp once more may be a democrat of this western world."

CLARK S. NORTHUP.

THE SPELL OF THE WILD.*

Mr. Enos Mills is becoming known as the Prophet of the Great Rocky Mountains,—using the word prophet in its proper sense of interpreter of the spirit. He proudly recognizes Mr. John Muir as in certain respects his master, and is following worthily in the footsteps of Mr. Muir and Mr. Burroughs, though with the difference that he is more strictly a mountaineer than either. His recent book, "The Spell of the Rockies," like his earlier "Wild Life on the Rockies," tells thrilling stories of his fearless life, — for he carries no arms in the wilds, meets electric storms on their own ground, scales mountain peaks in the dark if need be, and risks his life in a thousand ways in perfect confidence that Nature will take care of him.

One cannot help wondering what Wordsworth's Michael, whose mountain adventures are summed up in the words

"He had been alone
In the heart of many thousand mists,"

would have to say to a man who tells a tale of a run for life with an avalanche, ending thus:

"Battling breakers with a broken oar, or racing with a broken skee, are struggles of short duration. The slide did not slow down, and so closely did it crowd me that, through the crashing of trees as it struck them down, I could hear the rocks and splintered timbers in its mass grinding together and thudding against obstructions over which it swept. These sounds, and flying broken limbs, cried to me 'Faster!' and as I started to descend another steep moraine I threw away my staff and 'let go.' I simply flashed down the slope, dodged and rounded a cliff, turned awkwardly into Aspen Gulch, and tumbled head over heels — into safety. Then I picked myself up, to see the slide go by within twenty feet, with great broken trees sticking out of its side, and a snow-cloud dragging above."

Or what has anyone to say to a man who in his desire to read a wind-metre on a mountain top goes through this experience? —

"On the last slope below the metre the wind simply played with me. I was overthrown, tripped, knocked down, blown explosively off my feet and dropped. Sometimes the wind dropped me heavily, but just as often it eased me down. I made no attempt to stand erect; most of the time this was impossible and at all times it was very dangerous. Now and then the wind rolled me as I lay resting upon a smooth place. Advancing was akin to swimming a whirlpool or to wrestling one's way up a slope despite the ceaseless opposition of a vigorous, tireless opponent.

"At last I crawled and climbed up to the buzzing cups of the metre. So swiftly were they rotating they formed a blurred circle, like a fast-revolving life-preserver. The metre showed that the wind was passing with a speed of from one hundred and sixty-five to one hundred and seventy miles an hour. The metre blew up — or, rather, flew to pieces, during a faster spurt."

There are calmer chapters in the book than these, however. Two are devoted to beavers, and their work as "conservationists" is so well described that every reader must echo Mr. Mills's wish that this "patient, persistent, faithful friend of man" might be protected. There is a good story of a tramp dog, another of two young grizzlies, a chapter on "Dr. Woodpecker, Tree Surgeon," and others on tree-seeds and insects. What is said about the Wealth of the Woods — the beneficence of forests in mastering high winds, moderating climate, holding moisture in their "fluffy little rugs" and thus creating deeper and steadier streams, and in holding and gathering the rich soil which is a nation's chief asset — is especially eloquent. So is what is said about the criminal waste of forests by unwise cutting, and by forest fires; and the author is apparently saved from invective against people who are greedy or careless only by the perfect "weathering" of his own disposition. What he suggests is this:

"A mud flat might itself remark, 'The thoughtless lumberman who caused my downfall is now in Congress urging river improvement,' and the shallow waters at the big bend could add, 'Our once deep channel was filled with soil from a fire-scourged mountain. The minister whose vacation fire caused this ruin is now a militant missionary among the heathen of Cherry-Blossom land.'"

Mr. Mills's book will be interesting to everyone; for boys it is ideal, for it combines the fascination of truth with the *verve* and dash of great adventure. It is well illustrated from photographs by the author. It makes one acquainted with a live, thorough-going out-door man whose "youthful dream was to scale peak after peak, and from the earthly spires to see the scenic world far below and far away," and

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*THE SPELL OF THE ROCKIES. By Enos A. Mills. With illustrations from photographs by the author. Boston: Houghton Mifflin Co.

PEOPLE OF THE WILD. By F. St. Mars. Illustrated. New York: The Outing Publishing Co.

A WINDOW IN ARCADY. By Charles Francis Saunders. Illustrated. Philadelphia: The Biddle Press.

who has realized his dream. Best of all, it gives one confidence in Nature, through the confidence of a man who says of himself:

"Years of training had given me great physical endurance; and this, along with a peculiar mental attitude that Nature had developed in me from being alone in her wild places at all seasons, gave me a rare trust in her and an enthusiastic though unconscious confidence in the ultimate success of whatever I attempted to accomplish out of doors."

After such a book as Mr. Mills's, one dreads opening another, for fear it may prove a disappointment; but the first page of Mr. St. Mars's "People of the Wild" proves such a dread unfounded. And of all the subjects one would expect to find unlikely, he chooses for his first story the unlikeliest — namely, Magpies. But the wit with which the particular "Downy One" in question is hit off engages interest at once; and the nest-building and family-raising of this imp of mischief and his wife are most entertaining. The scene of these stories is England or (of most of them) northern Scotland. Mr. St. Mars knows what a difference this makes, for of his magpie he says:

"All birds *live* in the strictest sense of the word, but I have never known a bird so cram-full of life in all my days. He oozed life at every feather. There must have been enough electricity in his being to run a sixteen-candle-power electric light for twelve hours out of the twenty-four. 'Go' with him was the religion, and he gave every average Englishman who watched him for half an hour the jumps. He had no repose in his make-up. If he had lived in the U. S. A. he would have figured as the national emblem. In England he was not understood. In short, he was a 'live proposition.'"

Other stories tell how a bob-cat, the sole survivor of a wreck, terrorized a neighborhood of "wild people" for some weeks; how a great white owl from Russia, named "The White Nightmare," called forth all the wit of birds, weasels, and even roedeer, but was finally done to death by the grip of a pole-cat; how a wolverene escaped from a menagerie in which he had been dubbed "The Saint," and held all the good Scotch gamekeepers at bay for a winter; and how a "long dog" trained as a poacher set up business for himself and throve on his cunning. The stories are wittily told — not brutally — and make for sympathy with all animal life. One of the best is about a raven, the Master Rogue, "whose beak was a coal-hammer, no less; his carriage the carriage of a swashbuckler, and in the eye — the cruel, insolently humorous eye — was the leer of evil, not without courage, made manifest." This avian Mephistopheles decoyed a collector into watching a dummy nest all summer, while he and his wife safely kept their real house a mile away.

A dainty book for comfortable fireside reading is Mr. Charles Francis Saunders's "A Window in Arcady." The observations are of field, meadow, stream, and woodland, taken through the year, beginning in January. Most of them were apparently made in Eastern Pennsylvania. The pathos of the dedication to the memory of the writer's wife, "who shared with him these Arcadian paths," does not intrude upon the book except to give it tenderness. There is much good sense in the volume, and much humor. "Most people who think themselves fond of nature," Mr. Saunders says, "yet make the mistake of keeping too much indoors when it rains. If you have mackintosh and rubbers you are weather-proof, and it is not meet that the ducks should put a man to shame." There is a broad view of the points at which growing things touch human life, and grey-haired readers will be glad to find reminiscences of elderberry-tea, wild-cherry tonic, and musk-roses. But most noticeable is the delicacy of perception which sees every shade of color and turn of leaf, and notes every passing fragrance. Even the flowers "that Julius Cæsar would have approved" because they are "such as sleep o' nights," are distinguished from those that stay awake. Very charming photographs amply illustrate the text.

MAY ESTELLE COOK.

MODERN VIEWS OF MARTIN LUTHER.*

Said Goethe to Eckermann: "For these twenty years the public has been fighting over the question as to which is the greater poet, Schiller or myself, when it ought to be thankful enough that it has such a pair of fellows to fight over." No invidious comparisons need to be set up between these simultaneous lives of Luther, for both are works of true distinction, highly honorable to American scholarship, adequately illustrated, with an almost identical grouping of matter in the chapters, and presenting a very satisfactory agreement in the main results — studies which may well fix the place of Luther for, say, the next thirty years, inasmuch as each generation demands a sympathetic but modern handling of so large a subject. Both of these splendid volumes trace Luther's sweeping progress in becoming the unique leader of the

*THE LIFE AND LETTERS OF MARTIN LUTHER. By Preserved Smith, Ph.D. Illustrated. Boston: Houghton Mifflin Co.

MARTIN LUTHER, THE MAN AND HIS WORK. By Arthur Cushman McGiffert. Illustrated. New York: The Century Co.

revolutionary forces of the sixteenth century, viewing him in connection with the general framework and the significant tides of world-history, and showing clearly that the crashing downfall of the Roman church-power was not due to any sudden act of intolerable tyranny, but came because the gradually increasing load had reached the breaking-strain. The essential character of this period as an outburst of the democratic spirit, when the common man believed that he was at last coming into his rights, is emphasized in both. Neither of them touches on that most interesting theme, Tindale's close relation to Luther, and, accordingly, on the Lutheran elements in our English Bible — a subject for which important materials have been offered by Jacobs, Eadie, and Bishop Westcott.

Dr. Smith's work seems especially good in tracing organic developments, and in its stress of emphasis. It is absolutely free from any tinge of controversialism, the author going to the full limit of personal reticence. Dr. Smith's admirable scholarship goes to the ultimate sources and lays them open remorselessly; his extreme moderation of statement is one born of a masterful certainty of fact. He has a healthy Anglo-Saxon independence of tradition, and shows other traits which are a refreshing corrective to certain too-well-known qualities of German erudition.

The 426 pages of this inviting work are a masterpiece of condensation. Its chief merit is its directness; it is adequate, precise, unsparing, cumulative, and final; it has a frank and fearless tone which does full honor to the exacting motto of its title-page:

> "Nothing extenuate,
> Nor set down aught in malice."

There is a rare feeling for style, or rather (in a work which offers such a mass of translated documents) for styles, which raises these difficult versions to the plane of independent creations. To the above, we must add an appreciation of the author's neat and admirably restrained wit.

Professor McGiffert's work is conceived in a broad and logical spirit, and written in a marching style which never fails to engage the interest of the reader. It is an excellent synthesis which makes Luther the embodiment of assurance in an age of doubt and fear; certain of the author's final explanations of events strike one as over-ingenious and subjective. There seems to be a somewhat timidous anxiety about giving offense to anybody.

Being a work obviously designed "not for the lērid bot for the lewed," it does not give sources or weigh authorities, but there are many signs that the solidest foundations lie hidden below the surface. The word translated "injury" on page 104 might better be rendered "insult": Luther's Bible gets something more than its dues as an original creation. The September-Testament of 1522 is not a "large" folio (an almost perfect specimen of this first in the long line of Luther-Bibles, once belonging to Pastor Goeze of Hamburg, is one of the treasures of the Newberry Library in Chicago).

How complete a Man this Luther is, as shown in these clear pages! Those who deny the effectual influence of any individual upon the course of events should study the life of Martin Luther: he has printed clearly and almost indelibly the stamp of his virile mind upon the vast popular thinking of all the ages since his day. In these times when the deepest motives have so largely lost their hold, how satisfying it is to enter into full communion with the inmost life of one to whom, in truth, Religion *is* the Chief Concern! Luther was large enough to value the humanities, but all other interests faded into littleness compared with his passionate hunger and thirst after righteousness. To this supreme loyalty of his faithful soul he was every hour prepared to offer up all other goods. Nor can we fail to note, as a part of his loyal nature, his intense German nationalism, the deep love for his own people, which has had such immense influence upon the development of that people into an independent, self-conscious nation.

Luther, as shown so truly in the pages of these books, stands for all time as the champion of the integrity of personal conviction. He refused to be damned or brushed aside by any or all of those easy popular categories which classify men automatically, without inquiry into the grounds of individual action. On the heels of conviction came his ample speaking-out of the whole truth in the bluntest way, with homely proverbial vigor that hit the nail squarely on the head. If there be anything which corruption and pretence dreads, it is the naming of things by their right names; and this was Luther's clarifying service in an age of tyranny: he "called" the arrogance of a gigantic system of "graft." Against all blandishments and threats he put up an iron resistance; again and again in the very face of death he presented a front of absolute integrity. Little wonder that a task like this begot a life-and-death earnestness, that the dutiful monk soon made a thorough breach with humility, silence, and submission. And yet it is perhaps the chief note of Luther's greatness that he did

not harden into narrow one-sidedness; he hated sybarites, but affected no stoicism; his earnestness is offset by a liberal share of the joy of living; his forbearance is as deep as his polemic is intense; his irresistible dry irony (as in the dedication of his tract on Christian Liberty to Pope Leo X.) by no means yields the palm to that of Mark Twain.

If to our inadequately phrased tribute to this supremely great man we add that his life and influence have their seamy side, we shall merely show some understanding of the ways of human development. Much of what he called in grandiose terms "a tragedy of God and Satan" shrinks to the dimensions of a rather sorry puppet-play, when set upon the stage of universal history. His perfervid Christianity made him unjust toward "heathen" culture (notably in his hatred of Aristotle), and over-serious in his attitude toward the Fathers. His crass indecency of language, common to the age, is more pardonable than his vulgar concession: "Our burning desires cannot be restrained"; "chastity is not in our power"—a begging of the whole question which has much to answer for in all later times. His crude superstition is very unlovely; so is his narrow intolerance of religious variation, more particularly his pig-headed ugliness toward the good Zwingli. His occasional defence and practice of lying are not ingratiating, neither can we admire a faith which is ready to swallow "damnable injustice and iniquity on God's part." When we add that this rock of steadfastness on one or two occasions exhibited a humble and humiliating tergiversation, we say nothing worse than that our hero was made of true human stuff.

The forever fatal and costly error of Luther lay in his easy substitution of an inerrant "Word of God" for infallible popes and councils. He broke with the latter because, as he bravely put it, "they have often erred and contradicted themselves," and his failure to apply the same test to the former is still an influence which works woe upon the thinking and living of millions who follow after. The "plain text" which "cannot be wrenched by argument" had for him a fatal finality in paralyzing judgment and stultifying wisdom in the presence of the Bible, that venerable and perilous collection of scriptures. He accepted and based important arguments upon the most childlike biblical fables, and not merely in philosophical but also in ethical matters he was led by this method into deplorable by-ways. "Let us not try to be better than Abraham," is his sentence in discussing wedlock. One almost weeps in thinking of the working-time which Luther spent in seriously arguing the binding authority of the saying, "Thou art Peter." He took the Scriptures as a unit, and a simple "God said" was the end of reasoning. Even the fixed lodestar of Luther's complete theological system, "The just shall live by faith," derives from that minimal member of the whole guild of minor prophets, Habakkuk. The worst flaw in Luther's integrity lies in the fact that he joined to this servile bibliolatry a twisting of Scripture-texts, which stultified his attacks upon Catholic practices, and a fierce higher criticism which discounted even the Fourth Commandment. He debased the currency of mind by a desperate attempt violently to reconcile obvious verbal statements with modern ethical demands. "We must not trifle with the articles of faith so long and unanimously held by Christendom," he exclaims; but this canon proved itself sadly unhelpful when he applied it against the New Astronomy, for example.

"I was instructed," writes Luther in telling of his interview with Cardinal Cajetan near the beginning of his public career, "that to teach the truth is the same as to disturb the Church." The Cardinal was right; and the burning question remains, whether, after all, such an upheaval is worth the cost. Must the consolations of religion be guarded by ignoring truth? Smug or timid souls who identify their fixed Christianities with absolute virtue and the stability of the social framework, will answer that new unblended light must be ruinous to weak human eyes. Luther sublimely staked all values upon the cause of unqualified truth, and the violence and horrors which followed his protest were not too high a price. Instead of wrecking the imagined pillars which prop up a pretended shallow and solid firmament, he disclosed starry heavens of infinite depth and glory, whose radiant orbs swing and sing in pure spaces, far remote from man's officious solicitudes as to their upholding. If a "protestant" be by historical derivation one who resists the fettering of the human mind and the shutting of those doors of freedom which lead to an expansion of the rigid Faith of Our Fathers, and to a going on toward a better philosophy and religion, let every true man glory in this name. Let us bear in mind, above all, that it is not the final value of Luther's doctrines which makes us forever his debtors, but the heartening example which he sets of that supreme courage which dares to challenge, heartily and full of a higher faith, "the deliberate, ancient, almost universal opinion of mankind."

JAMES TAFT HATFIELD.

"The Seasons" of a Later Thomson.*

To the professional biologist, very little of the output of the professional "nature" writer is of any particular interest. This is in part due to a perfectly natural and human desire on the biologist's part to take his fiction and his science each neat. But more particularly it is due to the fact that generally the "nature" writer only deals with those aspects of living things which the biologist knows to be, on the whole, the least interesting. Wonderful as the pageant of the living world is in all its myriad charms of color, form, birth, and growth, it is only as we seek, and in some measure find, the meaning of it all, the guiding principles which underlie it, that real interest takes the place of kaleidoscopic wonderment. Here is where much "nature-writing" and "nature-study" fail. Only once in a very great while will the philosophic insight of the trained biologist be found coupled in one person with the freshness of vision, *naïve* sympathy and literary skill of the artist.

That such a combination, if rare, is still possible, is evidenced by Professor J. Arthur Thomson's "Biology of the Seasons." The popular writings of its author on biological subjects have for a long time occupied a leading place among works of this class in the English language. But the present book, considered as a piece of literature, quite overshadows in excellence all of his earlier work. Writing in the preface of what a biological account of the seasonal pageant should be, he says: "The ideal would be to study the organismal drama of the year with the sympathetic feeling of the old naturalists, such as Gilbert White, with Darwin's dominant sense of correlation and evolution, and with Spencer's grasp of the Unity of Science." He modestly disclaims having got very far on toward this high and right ideal, but actually the book measurably approaches it.

"The Biology of the Seasons" is not a naturalist's diary or commonplace book. It does not attempt to catalogue the doings of the living things at any particular spot throughout the year. On the contrary it is a delightful series of essays on evolution, for which the varying events and the changing population of the seasons furnish the texts. "Caterpillars," "Spring Flowers," "The Courtship of Birds," "The Ephemerides," "The Palolo-worm," "The White Winter Coat," all these, and many other matters, are so dealt with as to bring out clearly their relation to, and exemplification of, general principles of evolutionary biology. This is done in the least didactic of ways; indeed, many a casual reader will pursue his interested way to the last page without ever realizing that this is one of the best books on Evolution that has yet been written, — just as a teacher whom I know regularly puts his elementary classes through nearly the whole of the differential calculus without ever mentioning that dread name, or otherwise letting the students know how basely they are being imposed upon. Only a great teacher can do this, whether the subject be biology or mathematics.

Each of the four parts is opened with an "impressionistic sketch" of the season with which the part has to do. Spring is the time of new things; Summer the time when the "fires of life burn brightest"; Autumn is the "year's curfew and its vespers"; and Winter the time of sleep and death. These characterizations are clever, and show literary skill as well as philosophic grasp. Thus it is said of Spring:

> "It is the time of giving birth to new lives. It is the time when new lives, begun long since, indeed begin to be. In all these young lives there is what is new; no one of them is quite like its parents, but each carries with it the promise of better or worse; in the phrase of the biologists, this is the time of variations. It may be, indeed, that the newness is simply that what was of evil in the parents has been forgiven in their children, which is cause for rejoicing; but sometimes it is that the little child—be it human or water-baby—really leads the race, as was said long ago. It may be, of course — there 's the rub — that the promise is never fulfilled, for the playful lamb which we all so much admire grows into a very stolid sheep, (man has such a way of making young things stupid); the very active-minded chick becomes a most matter-of-fact hen; the 'promising' young anthropoid becomes a careworn, *abruti*, and rather cross-grained, elderly ape. Need we point the moral? The fact — at once hopeful and tragic — is that the young life is often ahead of its race. If the promise be fulfilled, then the world makes progress, and that is Spring."

Again, after characterizing Winter as the season of death and elimination by natural selection, the discussion is turned to races which have become extinct in the history of the world. The conclusion is:

> "Thus from the elimination now observable around us in this wintry season our thoughts naturally pass to the great world-wide process, continuous since life began, which embraces us also in its inexorable sifting. It does not, indeed, explain us, nor the organisms we know, any more than the pruning-hook explains the tree; but given life and growth, we cannot understand our history or that of living creatures apart from elimination. In short we need our Winter to explain Summer, and this perhaps is the only consolation which the biologist can suggest to the discontented, that the alternation of Summer and

*The Biology of the Seasons. By J. Arthur Thomson. Illustrated by William Smith. New York: Henry Holt & Co.

Winter is part of the mechanism which has made the history of the world a progressive development."

The limitations to quoting from the book are imposed by the space to be had in a review, and not by availability of material. The book is ornamented, though not illustrated as is stated on the title-page to be the case, by twelve color prints from paintings by William Smith, some of which are excellent. The book is adequately indexed. It is a notable contribution to the literature of living Nature. Its place on the bookshelf is between "The Natural History of Selborne" and Thoreau's "Walden," on the one side, and "The Origin of Species" on the other side.

RAYMOND PEARL.

HOLIDAY PUBLICATIONS.

II.

BOOKS OF TRAVEL AND DESCRIPTION.

The very aroma of the Orient exhales from the pages of Professor A. V. Williams Jackson's fine volume, "From Constantinople to the Home of Omar Khayyám: Travels in Transcaucasia and Northern Persia for Historic and Literary Research" (Macmillan). The cordial reception given to his "Persia, Past and Present" has encouraged the author, he says, "to describe the first half of two subsequent journeys made through northern Iran, Transcaspia, and Turkistan in 1907 and 1908 for the purpose of scholarly research." The present volume describes the journey along the Black Sea and into Russian Asia; a companion volume, to appear later, will cover the territory traversed beyond the Caspian and into the heart of Asia. Nothing is either too ancient or too modern to engage the attention of the learned traveller. Oil-wells and pre-historic ruins are alike, though in varying degrees, objects of interest to him. More than two hundred illustrations from photographs besprinkle the book, which has also a beautiful colored frontispiece view of the tomb of Omar Khayyám and a folding map, with occasional smaller charts and an index. The handsome cover design repeats the frontispiece, which is again reproduced on the wrapper. Decidedly, the book is intended to perpetuate the memory of him who lies buried near Nishapur.

What the French have accomplished in making a considerable portion of northern Africa a desirable region for motor-tourists, and how much is still left in its primitive condition, may be agreeably learned from Mrs. Emma Burbank Ayer's volume of travel sketches, "A Motor Flight through Algeria and Tunisia" (McClurg). Her husband accompanied her, and an expert chauffeur ran the car. Of course a camera — two, in fact — formed an indispensable part of their luggage, and the writer also claimed as a portion of her equipment "perfect health, boundless enthusiasm, and a modest knowledge of French." Four hundred and more pages of travel incident and description, of dialogue and various sorts of toward and untoward happenings, all most copiously illustrated with views taken on the way and exhibiting both the nature of the country, its buildings, its flocks and fields, and its inhabitants, furnish the reader with entertainment for more than one evening, and with not a few bits of new knowledge; for it was no main travelled road that these tourists chose in invading Africa with their petroleum car. Nevertheless, the roads travelled by them were found to be surprisingly good, extending to all parts of both hill country and plain. The volume is indexed, provided with a map, and decoratively bound in neat and serviceable buckram.

Having described in a former work the chief cities of Umbria, Mr. Edward Hutton now invites our sympathetic interest in those of Venetia, chief among which, of course, is the Bride of the Adriatic. More than half of his book, in fact, on "Venice and Venetia," is devoted to the charms of Venice, whose art and architecture, legends and traditions, might easily have monopolized the entire volume. But Treviso and Bassano, Padua and Vicenza and Verona, and other places of interest, are visited in turn and made to yield their portion of story and description for the reader's entertainment. One of the closing chapters, entitled "Two Poets and the Euganean Hills," has to do chiefly with Petrarch and Shelley. The writer's love of and admiration for Italy speak in all his pages, and especially at the end of the book, where he does not hesitate to refer to her people as having "created and preserved Europe and given us all that is worth having in the world, and shall yet if need be — and there will be need — secure it to us again." Fourteen delicately beautiful colored illustrations are supplied by Mr. Maxwell Armfield, and twelve other pictures from photographs are added. The compact volume is as full of excellent matter as is a nut full of meat. (Macmillan.)

Miss Anne Hollingsworth Wharton adds to her list of travel books one on the castles of France. "In Château Land" (Lippincott) describes, in the form of letters to a friend, the summer wanderings of the writer, in company with certain others occasionally referred to as Miss Cassandra, Lydia, Walter, and the children, among the romantic châteaux of fair France. A few of the chapter-headings will indicate, in some sort, the nature of the book, which agreeably mingles description with history and legend and literary association. "An Embarrassment of Châteaux" is the title of the opening chapter or letter, which is written in northern Italy, whence the party passes to Switzerland, and then into France. The city of Tours occupies another chapter, Amboise still another, Blois furnishes an excuse for some pages on Louise de la Vallière and other characters of note, while Orleans inevitably recalls the immortal Maid. Twenty-five good photo-engravings are

supplied, and the book has a typical château on its front cover. The style of the narrative is of the bright and agreeable and unlabored sort familiar to Miss Wharton's readers.

The latest book on Wordsworth is by the Reverend Eric Robertson, Vicar of St. John's, Windermere, its full title being "Wordsworth and the English Lake Country: An Introduction to a Poet's Country" (Appleton). The tone of the book is frankly topographical, an effect which is confirmed by the excellent maps which it contains. There are also forty-seven illustrations, from drawings by Mr. Arthur Tucker, R.B.A., giving interesting views of various scenes and localities included in the volume. There is also a concordance of Wordsworth's references to persons and places pictured or described. Two long and interesting letters are here published for the first time—one from Wordsworth to Lord Lonsdale, and another from Dorothy to the poet—both showing how in later years they were stung into a mood of thought far different from the aloofness to the world that reigned in early days at Dove Cottage. The book is well worth adding to any collection of Wordsworthiana.

With noteworthy additions and one judicious suppression, the sketches and fantasies making up Charles Warren Stoddard's "In the Footprints of the Padres" are now re-issued, ten years after their first appearance, by their original publisher, Mr. A. M. Robertson of San Francisco. Twenty-four illustrations, chiefly from old prints and photographs, help to restore to the eye of memory or imagination the now obliterated landmarks known to Stoddard and celebrated by his pen. His friend, Mr. Charles Phillips, supplies an Introduction, designating the editorial changes and additions to the volume, and dwelling appreciatively on a few of its and its author's more striking characteristics. For its autobiographic value, as well as for its service in preserving so much of the vanishing or vanished California of the last century, the book, especially in this enlarged and generously illustrated form, is one of more than passing note.

Holiday Art Books.

The latest addition to "The Connoisseurs' Library" (Putnam) is a scholarly treatise on "Illuminated Manuscripts," by Mr. J. A. Herbert of the British Museum. It is the fruit of minute and painstaking investigation that has extended to the examination of all the important manuscripts in public and private collections in Europe and America, and the voluminous literature that has grown up about them. The history of the illumination of vellum manuscripts is traced "from classical times down to the decay and virtual disuse of the art which resulted inevitably, though not immediately, from the introduction of printing." So far as existing materials allow, the development of the various styles has been followed out, though the scantiness of these materials for some sections and periods made the task a hard one. Of especial service to students of illumination for whose guidance the book has been written are the detailed accounts of Classical, Early Christian, Byzantine, and other rare and little-known early manuscripts, most of which are difficult of access, and yet, as the author puts it, "have vital significance as marking stages in the development of the art." Mr. Herbert's point of view is that of the archæologist and historian rather than that of the connoisseur and art critic. For example, in what he has to say about Byzantinism he is less concerned with the quality of its art than with the fact that it was the conserving force that kept the traditional composition of sacred themes intact for centuries; and he notes that early in the first half of the sixth century the iconography of scenes in the life of Christ had become settled into fixed conventions. The relations between the different styles and the influences under which the artists worked have been kept constantly in mind in writing the long series of descriptions of manuscripts that make up the volume. Only in one instance does a probable source of inspiration appear to have been overlooked. The Simeon Metaphrastes manuscript in the British Museum, says Mr. Herbert, "irresistibly reminds everyone who sees it for the first time of some Oriental pattern-work and especially of Persian carpets or enamels." Strangely enough, Mr. Herbert does not perceive the resemblance to contemporary Persian manuscripts. The chapters upon the later history of illumination are most comprehensive, though in dealing with periods when the material is superabundant the descriptions have necessarily been limited to manuscripts of unusual merit. Of technical information, the book contains virtually none. The reader who wishes to know what pigments were used, and how they were prepared and applied, must look elsewhere. Seldom is there any information given as to the size of the manuscripts described. The illustrations consist of fifty-one plates; one in color, the others in collotype. The subjects have been selected with excellent judgment, and the reproductions, though small in scale, are sharp and clear. There are ample indices and a select bibliography of works that the author has found useful.

Mr. G. Griffin Lewis's "Practical Book of Oriental Rugs" (Lippincott) does not belie its title. From cover to cover it is packed with detailed information compactly and conveniently arranged for ready reference. Many people who are interested in the beautiful fabrics of which the author treats, but have not the time or the opportunity to acquire the intimate knowledge of the rug expert, have long wished for such a book as this, and will be grateful to Mr. Lewis for writing it. The work is divided into two parts. In the first are set forth with painstaking care such things as the characteristics of the different weaves, the materials used and the differences between them, the considerations that determine value, tests of age and quality, and how the intending buyer should examine rugs. There is a serviceable chapter on the best methods of taking care of rugs, and an elaborate presentation in an alphabetical list, with brief descriptions and suggestive drawings, of the different designs used by the Oriental weavers, and also an attempt

to give the symbolic meaning of each pattern. In this the author treads upon debatable ground; but as he is not writing for students of mythology, there is little need to examine all of his statements closely. Of real worth is the chapter upon the identification of rugs. The salient points of the better-known weaves are named in the order of their importance for the purpose of assisting the student in differentiating; and in an admirably arranged table the distinguishing features of all rugs are shown. Especially useful are the descriptions, with accompanying illustrations, of the backs of all the rugs that have a distinctive weave. As every experienced person knows, the expert gets a considerable part of his information from the backs of rugs, and the inclusion of data upon this detail is essential to a comprehensive treatment of the subject. The second part of the book is devoted to descriptions of the rugs made in different localities. The student will find in these descriptions just the things he needs to know. Of course no book can supply all that is necessary to complete knowledge; that can come only through actual handling of a large number of the rugs themselves under reliable guidance. But Mr. Lewis has probably come as near as anyone can toward furnishing an efficient printed aid. The illustrations, as well as the text, are of practical value. Ten of them are in color. For the most part the rugs reproduced are not rare museum pieces, but ordinarily fine examples such as can with care and knowledge be bought to-day in the open market.

In spacious quarto form, with innumerable careful reproductions, colored and plain, "Portraits of Dante, from Giotto to Raffael," by Professor Richard Thayer Holbrook, is imported by Houghton Mifflin Co. The work, as announced on its title-page, is "a critical study, with concise iconography," and must have involved years of devoted labor and a high order of connoisseurship in Italian art and its history. The Dante portraits held in highest repute have been reduced to a common scale and displayed in twos or threes, the better to enable the reader to compare them and to determine, as far as may be, whether they are original and authentic likenesses, or mere copies or adaptations. Of course the Giotto profile of Dante, the familiar eyeless portrait, engages our chief interest; and Professor Holbrook's account of its recovery in 1840, of the leading part played by an American art lover in accomplishing this recovery, of the accident that explains the loss of the eye in the likeness, and of much else connected with the famous portrait, forms an important and very readable section of the book. Supplementing the twenty-one chapters "from Giotto to Raffael," comes appended matter of importance, including an elaborate descriptive catalogue of more than a hundred notable Dante likenesses not discussed in the body of the work, and a careful bibliography. A full index completes the volume. The appearance of so important a contribution to the study of Dante is an event of no small moment, and Professor Holbrook has made all Dante students his debtors.

The year 146 B. C., when Corinth was taken by Mummius and its accumulated art treasures either destroyed or carried to Rome, is adopted by Mr. H. B. Walters in his elaborate work on "The Art of the Romans" (Macmillan) as the natural point of division between Greek and Roman art. A former work by Mr. Walters has already traced the history of Greek art down to the subjugation of Greece by Rome, so that the present treatise forms a fitting sequel to that, and assumes in the reader a general knowledge of its contents. Beginning with a brief survey of early Roman art and its origins in Etruria, the author then takes up Roman architecture, Roman sculpture (under Augustus and later), Roman painting and mosaic, gem-engraving and metal-work, pottery and terra-cotta, and, finally, Roman art in the provinces. A brief chronological table and an index are added. The full-page plates, seventy-two in number, are from photographs. Twelve smaller illustrations are given in the text. The large-octavo size of the book is turned to good account by the illustrator, and in other respects the work is conceived and executed on a generous scale.

The French, asserts Mr. Charles H. Caffin, the eminent art critic and art historian, "have been the only race since the Italians of the Renaisance and the Greeks of antiquity to whom art in its various forms is a natural and inevitable expression of what is for the time being their attitude toward life." Appropriately, therefore, he seeks, in his "Story of French Painting" (Century Co.), to correlate the growth of that painting "with the changes in the social and political life of the nation and with the manifestations of the *esprit gaulois* in other departments of intellectual and artistic activity, particularly in that of literature." A somewhat ambitious undertaking, this, for a brief popular survey of French art; but within the limit of its two hundred and a score pages, divided chronologically into twenty chapters, the book renders excellent service to the art-loving reader interested in the general and more largely significant aspects of a nation's art. Numerous process-print illustrations, contending as best they can against the difficulties of reproducing in black and white the general features of paintings, are supplied as called for by the text; and a full index closes the volume, which in style and compass resembles the same author's "Story of Dutch Painting" and "Story of Spanish Painting."

The arts and crafts of the many peoples composing the Empire of Austria-Hungary are certainly not lacking in variety, nor do they fall short in technical excellence. "Peasant Art in Austria and Hungary" (John Lane), a profusely illustrated work edited by Mr. Charles Holme, reveals a suprising range of industry in the decorative arts as practised by the heterogeneous population of that country. No fewer than seventeen nationalities enter into the composition of Austria proper, divisible into three main groups,—the German-speaking portion, the Slavs, and the less determinate section comprising Italians, Ladines,

and Roumanians. Hungary presents greater homogeneity, but even here we have Saxons and other races as well as Magyars. Consequently, in the embroidery, bead-work, lace-making, wood-carving, pottery, rug-weaving, and other domestic arts and crafts prosecuted by the peasantry, one finds rich material for study. Different writers and specialists contribute to the descriptive chapters accompanying the various pictured specimens of this peasant art. Colored reproductions serve well to convey an idea of the picturesque folk-costumes, and of the bright beauty of the textile manufactures of the people, and of their embroideries and certain other sorts of decorative work. The volume is issued in paper covers, which many purchasers will be glad to replace with a tasteful binding in harmony with the book's contents.

Holiday Editions of Old Favorites.

Sympathetic interpretation of White's "Selborne" speaks in the numerous admirable colored drawings, by Mr. George Edward Collins, that greet one in a handsome and generously-dimensioned edition of the classic work now offered by the Macmillan Company. "The Natural History and Antiquities of Selborne in the County of Southampton" has surely never found itself more worthily published than in this latest re-issue. A distant view of the little village where Gilbert White lived is given in the frontispiece, and a near prospect of its main street in a later picture, while skilful representations of birds and their haunts, and of other natural objects, are of frequent occurrence. The quaintness and quietness of old Selborne could hardly have been better pictured than by Mr. Collins. The fair, broad pages of the book and the wide margins are a delight to the eye, and this amplitude of dimension contributes no little to the satisfactoriness of the full-page plates. A striking contrast we have here to the earlier issues of this modest work from the pen of an obscure country parson.

The great popularity of Southey's "Life of Nelson" is attested by the forty entries of the book, in various editions, in the British Museum catalogue. At least fifty-seven printings of the book have been traced in England, and its republication in other countries has been extensive. Emphatically it is *the* life of the famous hero, and Mr. John Masefield does well to edit this year a fine new issue of the biography, illustrated in color by Mr. Frank Brangwyn, the eminent artist, who has himself been made the subject of a notable book of the season. His seven large colored plates illustrating events in Nelson's life are strikingly original in character. A colored portrait of Nelson, after Singleton, appears as frontispiece and also on the cover. Mr. Masefield's Introduction to the "Life" presents briefly a few important and interesting facts concerning its author, its subject, and the book itself. It is an added pleasure to read this well-tested work in so sumptuous a form.

A timely new edition of John Forster's "Life of Charles Dickens," with five hundred portraits, facsimiles, and other illustrations, all "collected, arranged, and annotated" by Mr. B. W. Matz, is imported by the Baker & Taylor Co. An interesting preface by the editor explains his reason for refraining from adding any of the abundant later material with which a centenary edition of this famous Dickens biography might easily be enlarged. The surviving members of the family wished the original work to remain untouched. But the numerous and well-chosen illustrations make the book a new one even to those who have read it before. The text is that of Forster's revised two-volume edition, and is here also divided into two substantial octavos.

The most elaborate and splendidly ornate presentation of Tennyson's "Princess" that the season has witnessed — and there have been at least three such appearances — is that which enjoys the prestige of Mr. Howard Chandler Christy's name as illustrator, with the Bobbs-Merrill Co. as publishers. Large quarto in form, the book shows innumerable examples of Mr. Christy's well-known art, emphasis being placed, not unfittingly, on the female figures of the metrical story. The full-page plates glow with a veritably barbaric wealth of color, the marginal and other illustrations being in pen-and-ink with but occasional slight dashes of red. Three cover-designs — for book, box, and wrapper — vie with one another in richness. Not even an East-Indian princess could desire more gorgeous trappings.

The reading public's early and rather persistent obtuseness to the merits of "Lorna Doone" has long since been generously atoned for; and still the paying of this deferred debt to genius is going on, each Christmas season being pretty sure to bring forth a new edition, or at least a new printing, of the admirable Exmoor romance. The American publishers who, twenty-one years ago, played the part of "fair knights of the order of Copyright" and took Lorna under their chivalrous protection, put forth this year a very attractive edition of the novel in two small volumes, illustrated with excellent views from the region where the scene of the story is laid, and neatly boxed. Blackmore's preface to the authorized "Exmoor" edition of 1890 is given in autograph, and also in print. (G. P. Putnam's Sons.)

A few years ago there came from the genius of a woman who hid her identity under the pen-name of "Michael Fairless" a book of intimate reflection, "The Road-Mender," which was at once welcomed by an appreciative, if limited, group of readers. Since then, the unique quality of the book, its broad but calm outlook, combining a knowledge of the world with a will to do without much of what the world holds desirable or indispensable, has commended it to an ever-widening circle. This season brings forth a new edition from Messrs. E. P. Dutton & Co., in a form which aims to be worthy of the work. Colored illustrations by Mr. E. W. Waite bring to the eye the veritable roads on which the road-mender plied his trade while he reflected on the issues of life, and show us the cottage where he had his "luxuries of life," to wit, "a truckle bed, table, chair, and hugh earthenware pan." Large type and wide margins

add the finishing touch of utility as well as of beauty to this volume.

Who but the Chaucer specialist ever reads "The Romaunt of the Rose" in these days of hurry and worry and strenuous activity? Fragment though it is, the length of this beautiful version of an old French original repels many who can get through one or two of the "Canterbury Tales" very comfortably. Perhaps with the pleasing colored illustrations provided by Mr. Keith Henderson and Mr. Norman Wilkinson, in a fine edition published by Messrs. Henry Holt & Co., even the unpersistent reader may be beguiled into a perusal of the poem from beginning to end. Twenty of these art creations, in plates of quarto size, adorn the book. A glossary is appended. The eight-syllable verse admits of two columns on a page, in large type. No handsomer edition of the "Romaunt," it is safe to say, has ever been issued.

The beauty and the fitness of Mr. Frederick Simpson Coburn's illustrations, both colored and plain, to the new Putnam edition of "The Chimes" fully justify this presentation of Dickens's famous story in a fresh dress to mark the recurrence of the season it commemorates. In this artist's handling the familiar Dickens characters are freed from the grotesqueries and other more or less discordant peculiarities that have so often marked the illustrator's conceptions of the creatures of the great novelist's imagination. Wholly human and ingratiating, as they should be, are the Trotty Veck and the Meg and Richard, and the other old favorites delineated by Mr. Coburn's brush and pencil. Marginal decorations, a gilt and colored cover-design, and full gilt edges are also among the attractions of this tasteful gift-book.

There is an alliterative attraction in the very title of "The Pocket Parkman" (Little, Brown & Co.) that accords well with the beauty and the desirability of the twelve small and thin flexibly-bound volumes in which the historian's admirable series is now presented. The typography is of the excellence already familiar to Parkman's readers, the thin paper is perfectly opaque, and the limp morocco, stamped with a graceful design, is all that could be desired in the binding for a pocket volume. The new dress will attract new readers, and will tempt to a re-reading on the part of old ones.

Clear, open print and some well-drawn illustrations, with handsome binding and gilt top, contribute to the desirability of the handy and inexpensive edition of Goldsmith's "Vicar of Wakefield" offered this year by the J. B. Lippincott Co. The bright coloring of Mr. H. M. Brock's pictures give them a festive appearance not unwelcome to some, and certainly much in vogue at present. In this instance, be it said, the appeal to the eye is not made often enough to distract attention from the ever-fresh and ever-fascinating story of the fortunes of the Primrose family.

Tennyson's "Princess" gives ample opportunity to the artist for the conception of striking and somewhat unusual effects in book-illustration. Mr. Everard Hopkins has seized this opportunity in his vivid and appropriate colored pictures to the edition issued by G. P. Putnam's Sons. The brilliant hues he so lavishly uses are not exactly those of real life; but neither are the actions of the Princess and her companions. Smaller line drawings also accompany the text, which is beautifully printed on broad pages with wide margins. The cover-design is excellent.

Holiday Fiction.

Admirers of Mr. Jeffery Farnol will welcome the holiday edition of his new story, "The Money Moon" (Dodd, Mead & Co.). As "Small Porges," — who breathes the ideal spirit of childhood — explains to his adopted uncle, George Bellew, a recently jilted American millionaire, the Money Moon is the particular kind of moon which shines when one goes forth to seek a fortune and finds it. In this case there is more than a fortune in money involved, for George Bellew is adopted by Porges just at the right time to enable him to save his nephew's Aunt Anthea from the clutches of a villain of the good old romantically villainous type. All these characters, and the beautiful English country in which their romance is played, are, in this edition, pictured in faithful colors, by Mr. A. I. Keller, who has fully achieved collaboration with the author by the happiness of his renderings. The story is less elaborate and more closely knit than the author's previous volume, "The Broad Highway," and will have an even wider appeal.

A tale of love, with just enough of roughness in the running of its course to prove it indubitably true love, makes the sort of reading that all the world is craving every day in the year, and not least of all at this particular season of the year. Mr. Ralph Henry Barbour's "Joyce of the Jasmines" (Lippincott) is just the story to relieve, temporarily, that hungry feeling. The book is given a holiday appearance by the excellent colored illustrations supplied by Mr. Clarence F. Underwood, who does justice to the heroine's charm and to the hero's prepossessing qualities. Marginal decorations, more varied and unconventional than are often met with, are contributed by Mr. Edward Stratton Holloway. The large, clear type (that of our early reading-books at school) would almost cure eye-strain.

After passing well beyond the hundred-thousand mark without the adventitious aid of colored pictures or decorative page-borders, "The Mistress of Shenstone" (Putnam) now comes forth thus adorned to make fresh conquests. The eight full-page plates by Mr. F. H. Townsend make vivid to the eye of sense those momentous situations which Mrs. Barclay's pen has caused to appeal so forcibly to the popular imagination; and the cover-design and other decorations of Miss Margaret Armstrong's designing are pleasing and harmonious. An ornamented box encloses this elaborate re-issue of Mrs. Barclay's second-greatest success in romantic fiction.

A brave and loyal army officer, too poor to feel that he can honorably ask any woman to be his wife, and a charmingly wilful young widow, who unhesitatingly spends her entire fortune of nearly twelve

million dollars to create a situation, stupendous in its nature and national in its scope, that makes it possible for the strictly honorable army officer to ask her to marry him, are the hero and heroine of Anne Warner's romance, "When Woman Proposes." It is all delightfully possible and just as delightfully improbable — exactly the satisfying sort of love-story to fit the festive season. But further words of praise for anything from the pen that wrote "The Rejuvenation of Aunt Mary" and the imagination that created "Susan Clegg" are unnecessary. Colored drawings are provided by Miss Charlotte Weber Ditzler, and tasteful decorations by Mr. Theodore B. Hapgood. (Little, Brown & Co.)

"The Mahatma and the Hare" (Holt), by Mr. H. Rider Haggard, gives in a most appealing and realistic form the timid hare's views of the time-honored sport of animal-killing and animal-torture as indulged in by our British cousins. It is a "dream-story," as the title-page explains, and as the narrative itself makes clear; but it is none the less convincing for that, and may deservedly be accorded a place beside "Black Beauty" and similar animal stories with a humanitarian motive. Excellent line drawings, to the number of twelve, help to give vividness to the hare's piteous tale.

In festive dress, with spirited illustrations in color by Mr. George W. Gage, and decorations by Mr. Edward Stratton Holloway, "An Accidental Honeymoon," by Mr. David Potter, makes its enlivening appearance at this holiday season. A hero, a heroine, and a sailing yacht, with sundry complications and at last a happy ending, go to make up a tale of love that few fiction-readers could begin without wishing to continue to the end; and the publishers have done their part to make this continuing highly agreeable. The book has an ornamented cover and a slide case. (Lippincott.)

Miscellaneous Holiday Books.

Mr. Edward Legge, the biographer of the Empress Eugénie, has produced a companion volume on "The Comedy and Tragedy of the Second Empire" (Scribner), in which, he announces in his preface, "I have endeavored to portray some aspects of the Court and of Paris Society between 1852 and 1870," the earlier work having chiefly to do with "the lives of the Imperial Family in England." Some space, however, is now devoted to the early life of both Emperor and Empress, to their first acquaintance with each other and their engagement, and to other details leading up to the important period especially covered by the book. Accuracy the writer professes to have striven for throughout, but he has also remained throughout a cordial admirer of the "Pale Emperor" as well as of his beautiful Spanish consort. Facilities for acquainting himself with the Emperor's personal traits seem not to have been lacking to him, and his chapters have an air of authority, of command of their theme, that greatly makes for their readability. A number of rather important letters too are inserted that throw light on the matter in hand. Portraits and other illustrations are supplied in abundance, and the typography is of the best.

So well received was Mr. Henry S. Pancoast's "Standard English Poems" that he has felt encouraged to adapt his compilation to the wider demand of poetry-lovers in general, the earlier work having been meant for school and college use. Accordingly "The Vista of English Verse" makes its appearance from the same publishing house (Holt), with the trail of the schoolmaster obliterated, the notes omitted, the form of the book rendered more artistic, and the Victorian section enlarged by the insertion of several poems by recent and living writers. From early ballad verse to Mr. Alfred Noyes's "Call of the Spring" and "Unity," the volume includes a generous selection from all that is best in English poetry down to our own time. Excellent print, thin but opaque paper, full gilt edges, and a flexible cover in green and gilt, are the material features of this compact little volume of more than six hundred pages — one of the best gift-books of verse that the season has produced.

Both the head and the heart must give assent to the excellent arguments advanced in "The Feast of St. Friend," by Mr. Arnold Bennett, for the continued observance of Christmas. A decline of the Christmas spirit is noted by him (though perhaps if he observes the frightful crush of Christmas shoppers in our cities at this season he will change his mind), and he writes to revive the good old customs of Yuletide. To make these customs something more than formal, however, he would have us throughout the year cultivate a spirit of friendship, a sympathetic interest in those about us, that shall make the annual festival a natural and spontaneous expression of our good-will. Although, to the pessimist in us all, to breathe is to suffer, and to think is to mourn, and he alone is blest who ne'er was born, yet the opposite view of life has kept the world going for countless centuries and will keep it going for countless more; and the sane optimism and human kindliness of such books as "The Feast of St. Friend" will aid the forward movement. (George H. Doran Co.)

From the sun-dial and the clepsydra to the Waltham or the Elgin watch and the new mammoth clock in the tower of the Metropolitan Life Building in New York is a long stretch, which, however, Mrs. N. Hudson Moore's "Old Clock Book" (Stokes) covers in a general way, with particular attention, of course, to the tall timepieces that the book's title instantly summons before the mind's eye. Eli Terry and Seth Thomas and Silas Hoadley, with many another early horologer, received from Mrs. Moore the honor due to their inventiveness and skill. Not unnaturally the State associated (however unjustly) with the manufacture of wooden nutmegs is found to have led the way in American clock-making, the above-named clock-makers being all Connecticut men. But the book under notice by no means slights the achievements of English artisans in horology, the first half of the volume being devoted chiefly thereto.

Careful lists of English and American clock-makers, with an index to the book's contents, follow the reading matter, and more than a hundred illustrations are inserted. The book has distinction in its cover-design and its agreeably-tinted paper.

The glamour that surrounds a throne, in the eyes of those not compelled by a cruel destiny to sit thereon, will secure many eager readers for Mr. Kellogg Durland's "Royal Romances of To-day" (Duffield). Commissioned by a popular monthly to write a series of articles on the Empress of Russia, the Queen of Italy, and the Queen of Spain, Mr. Durland took pains to make these portraits of royalty as pleasing to the eye as was compatible with fidelity to the truth so far as he could ascertain it by personal inquiry. He visited Russia, Italy, and Spain for the express purpose of preparing these chapters on their respective queens, which are now gathered into a substantial volume, well illustrated, and in every way attractive to the general reader. Intimate details of family life, and an occasional glimpse of the family skeleton, make the narrative very real and human; and its general trustworthiness is sufficient for its purpose. The book is among the most entertaining of its kind.

An unusual and pathetic interest attaches to Mr. James Whitcomb Riley's latest long poem, a love-story entitled "When She was About Sixteen," lavishly and appropriately illustrated, with a sparing use of tint, by Mr. Howard Chandler Christy. The author, it is feared, will hardly be able to use his pen again, paralysis of the arm having overtaken him; and as he declares his inability to compose otherwise than with pen in hand, this is likely to prove his last contribution to poetry. This metrical tale of love is, in form, a small boy's rehearsal of his uncle's account of how the small boy's father wooed and won the girl of sweet sixteen who in due time became the small boy's mother. It is all in boy dialect, and hinges largely on a stern parent's determination that his daughter shall not marry the man of her choice. But love can find a way, and so all ends happily. The book, quarto in form, is ornate in the extreme, without and within, and is attractively boxed. (Bobbs-Merrill Co.)

Mr. Lewis Melville has chosen a taking title for his collection of eighteenth-century studies, "Some Eccentrics and a Woman," imported by James Pott & Co. The woman in question (we give her first place, though the author does not) is Mrs. Elizabeth Draper, the young, charming, and unhappily-married lady who is better known as "Sterne's Eliza," and whose celebrity under that designation her admirer hoped to make wider than that of even Swift's Stella or Waller's Sacharissa. A Platonic love Mr. Melville believes this sentiment of Sterne's to have been, and his sketch of Mrs. Draper's life, largely from unpublished letters now first drawn upon to any extent, is unobjectionable in character. Other chapters in this necessarily personal and somewhat gossipy volume treat of the boon companions of him who afterward became King George the Fourth, of some dandies of the Regency, of Dr. John Wolcot ("Peter Pindar"), of the "Demoniacs," of the author of "Vathek," of the brilliant Charles James Fox, and of the versatile Philip, Duke of Wharton — good reading a-plenty for admirers of the later eighteenth century, and well illustrated with portraits.

Scarcely four months have passed since the lamented death, in the young prime of her years, of Mrs. Myrtle Reed McCullough; yet already a careful hand has compiled a "Myrtle Reed Year Book" (Putnam) which will please her old friends and win new ones. Miss Jeannette L. Gilder contributes a short preface, and Miss Mary Badollet Powell a biographical sketch with some critical appreciation of Myrtle Reed's writings. The books of prose and verse, sixteen in number, from which the calendar selections are drawn, have no lack of pithy, epigrammatic, and often homely sayings, such as, "Fame is a laurel wreath laid upon a tomb," "Pedestals are always lonely," "When Gossip takes snuff, Friendship sneezes," and "A good forgettery is a happier possession than a good memory." The book is beautifully made and has a frontispiece portrait of her whose wide popularity it is likely still further to enlarge.

To find sententious passages in Mr. Henry James's books to furnish a quotation for every day in the year, and thus to put together a "Henry James Year Book," has been the joyfully-assumed labor of literary love undertaken by Miss Evelyn Garnault Smalley with the cordial approval of the distinguished novelist himself, as expressed in a preface, and to the equally hearty satisfaction of the novelist's friend Mr. Howells, as manifested in a second part of the same preface. Among these three hundred and sixty-six specimens of Mr. James's felicities of thought and expression, it is no surprise to find few or none of apothegmatic brevity. Some, indeed, fill each an entire page, which makes the book all the more faithfully illustrative of his style. The selections, admirably characteristic and wisely chosen, have of course no reference to the calendar dates above them, nor do they even attempt a chronological order in respect to their source. The work quoted and its date of publication are given with every passage, and blank spaces are liberally provided for manuscript additions. (Badger.)

No one could be better qualified in several important respects to sketch briefly and sympathetically the life of Robert Louis Stevenson than Mrs. Isobel Strong. A volume of eighty-seven pages presents in a few agreeable and stimulating chapters ("The Child," "The Youth," "The Man," "The Writer," etc.), the phases of Stevenson's mercurial personality that most appeal to our curiosity. When it is added, in further description of the little book, that Stevenson the writer is disposed of in eight pages, and Stevenson the poet in six, it will be seen that this is no exhaustive and critical biography, but rather a Stevenson primer for younger readers; and as such it is to be commended. It bears the simple title, "Robert Louis Stevenson," and is issued by that author's American publishers,

the Scribners. His portrait and a view showing him dictating to Mrs. Strong in the library at Vailima are given in the book.

"The Best English and Scottish Ballads," selected by Mr. Edward A. Bryant, is issued by the Thomas Y. Crowell Co. The text of the ballads adopted by the editor is in general that of the Percy Folio MS., as edited by Hales and Furnivall; but "a few changes in the way of omissions of too broad verses and toning down of coarse phrases, with due care not to change the sense, have been made." The dedication is, appropriately, "to the memory of Francis James Child." The book runs to three hundred and seventy-five pages, with glossary and index, and has a frontispiece illustration to "The Nut-Brown Maid."

"The Twelve Best Tales by English Writers," selected by Mr. Adam L. Gowans, forms a companion volume to "The Best English and Scottish Ballads" issued by the T. Y. Crowell Co. The twelve tales should strictly be called "British" rather than "English," since they include stories by Scott, James Hogg, Dr. John Brown, and Robert Louis Stevenson. The English writers represented are Dickens, Thackeray, and Mrs. Gaskell, — a minority, in fact. Designation of the particular work drawn upon in each instance would have been not out of place; but no such bibliographical finger-posts appear, except one or two in the Preface. The selections themselves are good, and they are preceded by a portrait of Sir Walter and the above-mentioned preface.

Negro verse, like negro music, has a nameless charm of its own. Among the best of the good old-fashioned "darky" songs and jingles are those contained in "Ben King's Southland Melodies" (Forbes & Co.), illustrated from photographs of negro characters and scenes from negro life by Miss Essie Collins Matthews and Mr. Leigh Richmond Miner. A portrait of the composer himself is given as frontispiece, and the melodies number nearly two-score, all in genuine "darky" dialect, and with the most toe-tickling "darky" rhythm. The illustrations, print, binding, etc., are all in harmony.

Some Holiday Booklets.

In the "Miniature Series" published by Crowell, poetry-lovers will be glad to find the daintiest of vest-pocket editions, morocco-bound and in clear type, of ten little masterpieces in verse, — FitzGerald's rendering of the "Rubaiyat," Whittier's "Snowbound," Mr. Kipling's "Recessional," Gray's "Elegy," Mrs. Browning's "Sonnets from the Portuguese," Goldsmith's "Deserted Village" and "Traveller," Poe's "Raven," Oscar Wilde's "Ballad of Reading Gaol," and Lowell's "Vision of Sir Launfal." There are but seventy-five of the "Rubaiyat" in the FitzGerald booklet, instead of the hundred and one which he finally prepared; otherwise there seems to be no shortness of measure in these diminutive reprints. The page measures two and one-half by two inches, and has a not ungenerous margin. In a box only four and a quarter inches long, the set constitutes a quite marvellous example of the *multum in parvo* wherein present-day publishers so notably excel those of an earlier time.

Anthologies of the words of the wise seem to have a perennial popularity. It would seem difficult to do anything strikingly original in this well-worked field, but Miss Marie West King has nearly accomplished the feat. In the "Recipe for a Happy Life" (Paul Elder) she has taken the short inspirational essay of that title originally written by Queen Margaret of Navarre in 1500, and added to it passages from later writers which expand the suggestions made by the Renaissance queen. The volume is elaborately decorated and bound. — A third series of the popular "Catchwords of Cheer" (McClurg) has been prepared by Mrs. Sara A. Hubbard. — Two little books of quotations, "Courage, Ambition, Resolution" and "Conduct, Health, and Good Fortune" (McClurg), in uniform red binding, come from the wide reading and careful culling of Mrs. Grace Browne Strand.

A distinctive need, among inexpensive Holiday gifts, is supplied by several small volumes which are inspired by the religious associations of the season. Among these are an allegory, "The Mansion" (Harper), dealing with a rich man's disappointment at his treatment in heaven, and a short Christmas story, "The Sad Shepherd" (Scribner), both by Dr. Henry van Dyke. The scene of the latter tale is laid in the Holy Land in the time of Christ. — "The Syrian Shepherd's Psalm" (Stokes) is a new version of the Twenty-third Psalm, illustrated in color, and with comment, by Mr. Jules Guérin, and accompanied by metrical and other old versions, with appreciations of the psalm by Spurgeon, Beecher, and W. M. Thompson. — Dr. J. R. Miller adds to his long list of similar books a short study, "Learning to Love" (Crowell). The booklet is appropriately illustrated in color. — "The Great Adventure" (Stokes), by Miss Louise Pond Jewell, is a treatment of Death by a woman who, after clear thinking and true feeling, has come to regard Death as simply the beginning of a great adventure of the soul. — Five short essays by Dr. Henry van Dyke, "The Poetry of the Psalms," "Joy and Power," "The Good Old Way," "Ships and Havens," and "The Battle of Life," have been bound separately in white paper, decorated, each one separately boxed (Crowell). — An attractive "Envelope Series" (Crowell) consists of "Young Men: Faults and Ideals," "Girls, Their Faults and Ideals," by Dr. James Russell Miller; "Ships and Havens" and "Joy and Power," by Dr. Henry van Dyke; and "Where God is there Love is Also," by Leo Tolstoy. — "The Twelfth Christmas: The Christ Child's Revelation" (Forbes) is a short idyll in dramatic form by Miss Majorie Benton Cooke. — "The Smile of the Christ Child" (Eaton & Mains) is an idyllic Christmas story by Mr. Arthur Benton Sanford.

Some appropriate little stories appear in holiday booklet form. Mrs. Mary R. S. Andrews, author of "The Perfect Tribute," has this year a story of a

college boy's fight against the odds of life, entitled "The Courage of the Commonplace" (Scribner).—"The Fourth Physician" (McClurg) is a longer story by Mr. Montgomery H. Pickett, which deals with the power of faith and love as aids to medical skill.—"The Gift of the Wise Men" (Doubleday) is reprinted from the late O. Henry's "The Four Million." The story, with its colored illustrations by Mr. C. M. Relyea, breathes the authentic spirit of Christmas.—"The Boy who Brought Christmas" (Doubleday) comprises four stories by Miss Alice Morgan, dealing with Christmas in the North Carolina mountains.—In "The Peace of Solomon Valley" (McClurg), Mrs. Margaret Hill McCarter tells a story in celebration of the virtues of Kansas and Kansas people.—A new edition of that perennial favorite, "The Transfiguration of Miss Philura," by Miss Florence Morse Kingsley, has been printed and illustrated in a manner worthy of the book's previous popularity (Funk & Wagnalls).

Another group of these Christmas booklets represents those in which the element of humor has a leading place. In "The Lyrics of Eliza" (Century Co.), interpreted by Mr. D. K. Stevens, the humor is largely at the reader's expense, as Eliza is a rather hypercritical house-cat.—From aristocratic cat verses, we come to some more plebeian but no less humorous "Vegetable Verselets" (Lippincott), written and illustrated by Miss Margaret G. Hays and Miss Grace Wiederseim.—"Pickaninny Namesakes" (F. F. Sherman) is an alphabet of verses and pictures, exhibiting the old-time Southern negro child, written and illustrated by Mrs. Eloise Lee Sherman.—"Abe Martin's Almanack" (Doubleday) is also the work of an author who can both write and illustrate. In its pages "Kin" Hubbard, known far and wide by his Indiana character, "Abe Martin," takes us through the year with Abe and a few other Indiana rural folk.—"Square Beasts and Curved" (Paul Elder) are just what their name implies. Dr. George A. Harker both draws them with facile pencil and explains their curves and angles in short couplets.—"The Song of the Evening Stars" (Badger) has to do not with the skies, but with the stage. Miss Anna Matthewson writes verses and limericks satirizing the Stars, their managers, and their parts, and Senor Enrico Caruso accompanies her with the cartoonist's pencil, which he wields with respectable ability.

Some of the most attractive of the holiday booklets (like interesting people) fit into no particular category. "Legends of Long Ago" (Abbey Company), a translation from the German classic of Gottfried Keller, by Mr. Charles Hart Handschim, is a case in point. The six stories here given represent Keller at his best.—"Good Things" (Paul Elder), by Miss Isabel Goodhue, tells, in the form of cookery recipes, how to obtain pleasing characteristics and disposition.—"Gotterdamerung" (Crowell) is the music-drama of Wagner retold in English verse by Mr. Oliver Huckel. The version is illustrated and prefaced by a short introduction.—Authors in search of titles have often gone to Shakespeare, and Mr. Volney Streamer has prepared an interesting collection of "Book Titles from Shakespeare" (Mitchell Kennerley) in which he lists for us the authors, the books, and the particular lines they used for their purpose.—Two of the smaller holiday books are for the lover of charades. "Broken Words" (Houghton) is by the veteran charadist, Mr. William Bellamy; and "Charades" (Little, Brown) is modestly attributed to "An Idle Man." Both booklets hold forth rich promise of mystification.—"Trees and Men," by Dr. William Valentine Kelley, endeavors to extract not commercial but spiritual values out of the trees of the forest or lawn. A similar service for books is done by Dr. Lynn Harold Hough in "The Lure of Books" (Eaton & Mains).—That some prayers are fitted for outdoor appreciation is the idea of Dr. George A. Miller, who gives a selection of such aspirations in "Some Outdoor Prayers" (Crowell).—"From the Heights" is the title under which Mr. John Wesley Carter gives some homœopathic doses of inspiration and corrective to our too hurried living (McClurg).—A number of pleasing sonnets grouped under the title "To Mother" come from Miss Marjorie Benton Cooke (Forbes & Co.)—"What of the Merry Christmas?" and "What of the Happy New Year?" (Duffield) are companion volumes of a thought-provoking nature, by Mrs. Jane Ellis Joy.—The "Little Uplifts" of Mr. Humphrey J. Desmond, (McClurg), will appeal to all who are willing to take inspirational advice to the end that they may lead happier and saner lives.—Mr. James Terry White's "For Lovers and Others: A Book of Roses" is reissued in a prettily decorated author's edition (Stokes).

NOTES.

"A Guide to the Philosophy of Henri Bergson," by Mr. A. D. Lindsay, is soon to be issued by the George H. Doran Co.

"The Eagle's Bride," a new bird-poem, by the Rev. O. C. Auringer, is issued in holiday form by the W. R. Jenkins Co., New York.

A volume of poems entitled "Discords," by Mr. Donald Evans, is announced for immediate publication by Messrs. Brown Brothers of Philadelphia.

"Idas and Marpessa: An Idyll of Constancy," by Mr. H. V. Sutherland, is to be published early in the coming year by Mr. Desmond FitzGerald of New York.

The growing reputation of Mr. John Galsworthy in this country has led his American publishers, Messrs. Scribner, to issue an interesting pamphlet sketch of Mr. Galsworthy's life and work, with a portrait.

Dr. Wilfred T. Grenfell will deliver the William Belden Noble lectures for 1911-12 at Harvard University. His general subject will be "The Adventure of Life." His lectures are to be published in book form by Houghton Mifflin Co. next Spring.

The three lectures which John Fiske prepared for an English audience in 1880, and which were afterwards published under the title of "American Political Ideas," are too valuable to lose sight of, and we welcome the

new edition sent us by the Houghton Mifflin Co., to which has been added "The Story of a New England Town" (Middletown), written twenty years later. Mr. John Spencer Clark has contributed a lengthy and interesting introduction to the volume.

"The Autograph," a periodical devoted to the interests of autograph and historical collectors, has recently been started by Mr. P. F. Madigan of New York. The contents consist, for the most part, of hitherto unpublished letters by famous writers.

The authorized biography of the late Dr. Arthur T. Pierson is being written by his son, Mr. Delevan Leonard Pierson, for twenty years co-editor with his father of the "Missionary Review of the World." The biography is to be published as early as possible in 1912 by the Baker & Taylor Co.

A volume by the distinguished lawyer and writer, William Allen Butler, is announced by Messrs. Charles Scribner's Sons. It is called "A Retrospect of Forty Years, 1825-1865," and is edited by the author's daughter, Harriet Allen Butler. The volume not only gives an interesting and unassuming narrative of the author's career, but embodies also a succinct account of the growth of the anti-slavery sentiment in this country and of other important developments, political and social, during the period covered.

The "pocket edition" of Tolstoy, published by Messrs. Thomas Y. Crowell Co., gives us in fourteen volumes practically the whole of the author's work. There are really twenty-two volumes bound in the fourteen, all printed upon thin paper, and of easily pocketable dimensions. Six of the volumes are filled by the three great novels, "Childhood, Boyhood, Youth" fills another, and the remaining seven give us two or three works each, including the dramas, the short stories, the religious tracts, and "What is Art?" The translations are by various hands, and have been published in earlier editions. Each volume has a frontispiece.

From Buffalo, N. Y., comes the first number of "The Civic Forum," a bi-monthly magazine devoted to the free discussion of "political, social, and moral ideals." The courts, in relation to popular government, the President, and Congress, are among the matters discussed in this initial number. The issues dealt with in a magazine of this character are serious ones, and as a rule do not need the adventitious aid of illustrations in their presentment. This remark is called forth by the fact that the pen-and-ink drawings which accompany a piece of sociological fiction-writing in this number are far from adding to the dignity of a magazine which claims to have ideals.

The series on "Modern American Library Economy" edited by Mr. John Cotton Dana and based on the practice of the library under his charge (that of Newark, N. J.) is now about half completed, the latest of the pamphlet sections to appear being the fifth of part five, entitled "Work with Schools: School Libraries." Miss Grace Thompson, of the school department of the Newark Free Public Library, writes the pamphlet in collaboration with Mr. Dana. A strong plea is made for the full all-the-year-round use of public school buildings for public purposes, the branch library being one of the subordinate departments that it might advantageously shelter. Every detail of the care and use of school libraries is carefully explained, with accompanying illustrative cuts and one full-page photo-engraving. (Elm Tree Press, Woodstock, Vt.)

List of New Books.

[*The following list, containing 64 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

The Life of John Ruskin. By Edward Tyas Cook. In 2 volumes, with photogravure portraits, 8vo. Macmillan Co. $7. net.

My Story. By Tom L. Johnson; edited by Elizabeth J. Hauser. Illustrated, 8vo, 326 pages. B. W. Huebsch. $2. net.

Recollections of an Officer of Napoleon's Army. Translated from the French of Captain Elzéar Blaze by E. Jules Méras. Illustrated, 12mo, 280 pages. Sturgis & Walton Co. $1.50 net.

HISTORY.

The Truth about Chickamauga. By Archibald Gracie. Illustrated, large 8vo, 494 pages. Houghton, Mifflin Co. $4. net.

The Cambridge Medieval History. Planned by J. B. Bury; edited by H. M. G. Watkin and J. P. Whitney. Volume I; The Christian Roman Empire and the Foundation of the Teutonic Kingdoms. With maps, large 8vo, 776 pages. Macmillan Co. $5. net.

A History of the Peninsular War. By Charles Oman. Volume IV., December, 1810—December, 1811. Illustrated, 8vo, 678 pages. Oxford University Press. $4.75 net.

The Expedition of the Donner Party, and Its Tragic Fate. By Eliza P. Donner-Houghton. Illustrated, 8vo, 396 pages. A. C. McClurg & Co. $2. net.

The Greek Commonwealth. Politics and Economics in Fifth-Century Athens. By Alfred E. Zimmern. With maps, 8vo, 454 pages. Oxford University Press. $2.90 net.

The British Consuls in the Confederacy. By Milledge L. Bonham. 8vo, 267 pages. "Columbia University Studies in Political Science." Columbia University Press. Paper, $2. net.

Writings on American History. A Bibliography of Books and Articles published in 1909. Compiled by Grace Gardner Griffin. 8vo, 301 pages. Washington: American Historical Association.

The Classical Heritage of the Middle Ages. By Henry Osborn Taylor. Third edition; 12mo, 417 pages. Macmillan Co. $1.75 net.

GENERAL LITERATURE

Hail and Farewell. By George Moore. Volume I., Ave. 12mo, 390 pages. D. Appleton & Co. $1.75 net.

Some American Story Tellers. By Frederic Taber Cooper. Illustrated. 12mo, 397 pages. Henry Holt & Co. $1.60 net.

Thomas Carlyle: A Study of His Literary Apprenticeship, 1814-1831. By William Savage Johnson. With portrait, 12mo, 142 pages. Yale University Press. $1. net.

The Wagner Stories: Retold from the Music-Dramas by Filson Young; with Metrical Translations of Lyrical Portions by Eric MacLagan. With frontispiece, 8vo, 311 pages. Henry Holt & Co. $1.50 net.

Heinrich Heine. By Michael Monahan. 12mo, 48 pages. Mitchell Kennerley. $1. net.

The Soliloquies of Shakespeare: A Study in Technic. By Morris LeRoy Arnold. 8vo, 187 pages. "Columbia University Lectures." New York: Lemcke & Buechner. $1.25 net.

Essays and Studies. By Members of the English Association. Collected by H. C. Beeching. Volume II., 8vo, 182 pages. Oxford University Press. $1.75 net.

Poets and Poetry: Being Articles Reprinted from the Literary Supplement of "The Times." By John Bailey. 8vo, 217 pages. Oxford University Press. $1.75 net.

FICTION.

A Likely Story. By William De Morgan. With portrait. 12mo, 370 pages. Henry Holt & Co. $1.35 net.

The Fool in Christ: Emmanuel Quint. Translated from the German of Gerhart Hauptmann by Thomas Seltzer. 12mo, 474 pages. B. W. Huebsch. $1.50 net.

The Indian Lily, and Other Stories. Translated from the German of Hermann Sudermann by Ludwig Lewisohn. 12mo, 327 pages. B. W. Huebsch. $1.25 net.

World without End. By Amber Reeves. 12mo, 309 pages. Sturgis & Walton Co. $1.25 net.

The Grip of Fear. By Maurice Level. With frontispiece. 12mo, 281 pages. Mitchell Kennerley. $1.20 net.

Rosemary for Remembrance. By Helen Sherman Griffith. Illustrated. 12mo., 327 pages. Penn Publishing Co. $1.20 net.

Mis' Beauty. By Helen S. Woodruff; illustrated in color by the author. 12mo, 163 pages. Alice Harriman Co. $1.20 net.

PUBLIC AFFAIRS.

War, and Other Essays. By William Graham Sumner; edited, with Introduction, by Albert Galloway Keller. With photogravure portrait, 8vo, 417 pages. Yale University Press. $2.25 net.

Naval Strategy: Compared and Contrasted with the Principles and Practice of Military Operations on Land. By A. T. Mahan, U. S. N. With maps, 8vo, 498 pages. Little, Brown & Co. $3.50 net.

Industrial Depression; or, Iron the Barometer of Trade. By George H. Hull. With charts, 8vo, 301 pages. F. A. Stokes Co. $2.75 net.

The Reform of Legal Procedure. By Moorfield Storey. 12mo, 270 pages. Yale University Press. $1.35 net.

Searchlights on Some American Industries. By James Cooke Mills. Illustrated, 8vo, 312 pages. A. C. McClurg & Co. $1.50 net.

Commission Government in American Cities. Edited by Clyde L. King. 8vo, 307 pages. Philadelphia: American Academy of Political and Social Science.

The Spirit of Social Work. By Edward T. Devine. 12mo, 242 pages. Charities Publication Committee. $1. net.

Social Evolution and Political Theory. By Leonard T. Hobhouse. 12mo, 218 pages. Columbia University Press. $1.50 net.

The United States Navy: A Handbook. By Henry Williams. Illustrated, 12mo, 236 pages. Henry Holt & Co. $1.50 net.

Commission Government in American Cities. By Ernest S. Bradford. Illustrated, 12mo, 363 pages. Macmillan Co. $1.25 net.

The Port of Hamburg. By Edwin J. Clapp. Illustrated. 12mo, 129 pages. Yale University Press. $1.50 net.

The Economic Principles of Confucius and His School. By Chen Huan. In 2 volumes, 8vo. Columbia University Press. Paper, $5. net.

The Full Recognition of Japan: Being a Detailed Account of the Economic Progress of the Japanese Empire to 1911. By Robert P. Porter. With colored maps, 8vo, 801 pages. Oxford University Press. $4. net.

The American Woman and Her Home. By Mrs. Newell Dwight Hillis. 12mo, 186 pages. Fleming H. Revell Co. $1. net.

ART.

Art and Environment. By Lisle March Phillipps. With frontispiece, 8vo, 357 pages. Henry Holt & Co. $2. net.

Art, Artists, and Landscape Painting. By William J. Laidlay. Illustrated, 8vo, 317 pages. Longmans, Green & Co. $1.75 net.

Sculpture in Spain. By Albert E. Calvert. Illustrated, 12mo. "Spanish Series." John Lane Co. $1.50 net.

HOLIDAY GIFT BOOKS.

The Comedy and Tragedy of the Second Empire: Paris Society in the Sixties, including Letters of Napoleon III, etc. By Edward Legge. Illustrated, 8vo, 438 pages. Charles Scribner's Sons.

The Princess. By Alfred, Lord Tennyson; with drawings in color, etc., by Howard Chandler Christy. 4to. Bobbs-Merrill Co. $3. net.

The Natural History and Antiquities of Selborne. By Gilbert White; illustrated in color by George Edward Collins. 8vo, 486 pages. Macmillan Co. $4. net.

A Princess of Adventure: Marie Caroline, Duchesse de Berry. By H. Noel Williams. Illustrated in photogravure, etc. 8vo, 413 pages. Charles Scribner's Sons.

Venice and Venetia. By Edward Hutton; illustrated in color, etc., by Maxfield Armfield. 12mo, 334 pages. Macmillan Co. $2. net.

In Chateau Land. By Anne Hollingsworth Wharton. Illustrated, 12mo, 390 pages. J. B. Lippincott Co. $2. net.

The Old Clock Book. By N. Hudson Moore. Illustrated, 8vo, 350 pages. F. A. Stokes Co. $2.40 net.

Abe Martin's Almanack. By Kin Hubbard; illustrated by the author. 16mo. Doubleday, Page & Co. $1. net.

The Lure of Books. By Lynn Harold Hough. Printed in two colors, 18mo, 24 pages. Eaton & Mains. Paper, 25 cts. net.

BOOKS FOR THE YOUNG.

The Boys' Book of Warships. By J. R. Howden. Illustrated in color, etc., 8vo, 314 pages. F. A. Stokes Co. $2.

The Italian Fairy Book. By Anne MacDowell. Illustrated in color, etc., 8vo, 415 pages. F. A. Stokes Co. $1.50.

The Talking Beasts: A Book of Fable Wisdom. Edited by Kate Douglas Wiggin and Nora Archibald Smith. Illustrated in color. 12mo, 413 pages. Doubleday, Page & Co. $1.25 net.

The Castaways of Pete's Patch: A Sequel to "The Adopting of Rosa Marie." By Carroll Watson Rankin. Illustrated, 12mo, 290 pages. Henry Holt & Co. $1.25 net.

The Singing Circle: A Picture Book of Action Songs, other Songs and Dances. Arranged by Lady Bell; illustrated in color by Hilda Broughton. 4to, 88 pages. Longmans, Green & Co. $1.25 net.

Wild Animals Every Child Should Know. By Julia Ellen Rogers. Illustrated, 12mo, 412 pages. Doubleday, Page & Co. $1.20 net.

Mother Goose Rhymes. Edited by Clifton Johnson; illustrated by Machan Knowles, 8vo, 208 pages. Baker & Taylor Co. $1.25 net.

The Boy With the U. S. Census. By Francis Rolt-Wheeler. Illustrated, 8vo, 366 pages. Lothrop Lee & Shepard Co. $1.50.

Captain Polly: An Annapolis Co-Ed. By Gabrielle E. Jackson. Illustrated, 8vo, 350 pages. E. P. Dutton & Co. $1.25.

The Young Crusaders: The Story of a Boys' Camp. By George P. Atwater. Illustrated, 12mo, 304 pages. Akron, Ohio: Parish Publishers. Boxed, $1.25.

Who-Was-It? Stories. By Julia H. Johnston; with preface by Clara E. Laughlin. Illustrated, 12mo, 129 pages. Richard G. Badger, 50 cts. net.

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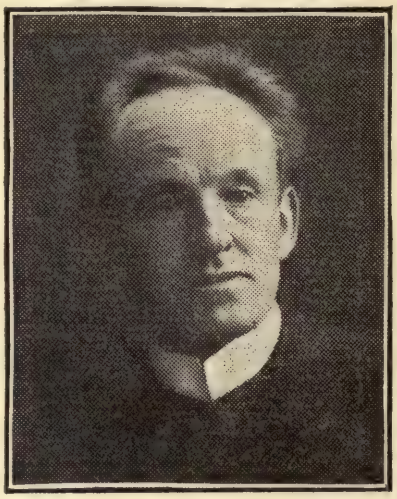

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